

# SPONSOR

*For buyers of broadcast advertising*



12 hours in the life of  
an account executive—p. 27

1951

Public utilities like N.Y.'s Con Ed use air heavily—see p. 36

SP 10-49 12220  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



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and Motives

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## “Tippecanoe” stands for bravery



Battle of Tippecanoe

The valor that Virginia born-and-bred William Henry Harrison displayed in the famous Battle of Tippecanoe

helped bring him the presidency of the United States and the nickname “Tippecanoe.” This son

of a signer of the Declaration of Independence, grandfather of still another president

of the United States, was from the mold that traditionally

has kept Virginia in the forefront of Southern progress.

With this rich heritage, it's no accident that WTVR

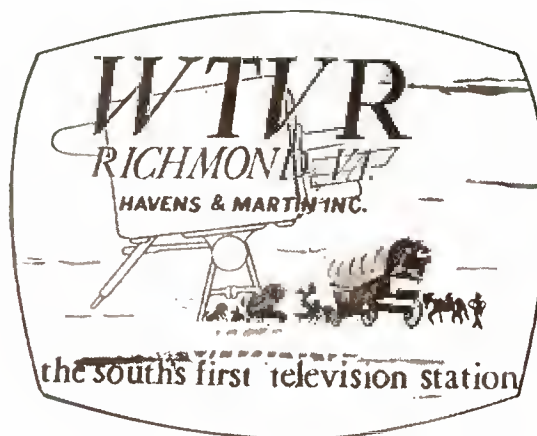
was the South's first TV station—that WCOD was

Virginia's first FM station, and that WMBG now

is celebrating its Silver Jubilee of service. These are

Havens and Martin Stations, the First Stations of Virginia.

**WMBG AM** **WCOD FM**



**WTVR TV**

Havens & Martin Stations are the only complete broadcasting institution in Richmond.

Pioneer NBC outlets for Virginia's first market.

Represented nationally by John Blair & Company

**FIRST STATIONS OF VIRGINIA**

# REPORT TO SPONSORS 3 DEC 1951

## AM 'soaps' may gain in P&G TV checkup

Trade is keeping keen eye peeled on P&G, which has asked its agencies (Benton & Bowles, Young & Rubicam, Pedlar & Ryan, Biow, Compton) to check up on effectiveness of its TV advertising. Soap company's concern is natural, since it now spends \$27,000,000-plus on radio and TV. One P&G agency exec told SPONSOR: "P&G will compare sales results in each TV area. If P&G finds its TV results don't warrant the huge cash outlay, it may well be the company will siphon some of the money into more daytime radio soap operas."

-SR-

## What's your problem? John J. Anthony is back

John J. Anthony, bleeding-heart Solomon of the airwaves, who hit his peak in '30's, is on comeback trail. Beginning 6 January, Sterling Drug's Ironized Yeast will bankroll lovelorn expert (cost: \$450,000-plus) over full MBS web. Anthony goes into 9:30 to 10:00 p.m. Sunday slot (via Dancer-Fitzgerald & Sample).

-SR-

## Sponsor interest in news still high despite Korea lull

Despite tedious Korean peace stalemate, 3 recent sales reflect continued sponsor interest in radio news: (1) Beginning 31 December, S. C. Johnson Wax (via Needham, Louis & Brorby, Chicago) sponsors biggest news schedule ever on any network—\$2,000,000-plus annual outlay for 4 separate newscasts on 539 MBS stations; (2) Atlantic Refining Company (via N. W. Ayer) is experimenting, to tune of an estimated \$100,000, with 5-minute newscasts over 30 stations in Virginia, North Carolina; (3) Credit Union National Association (via J. Walter Thompson, Chicago), first time on network radio, debuts 1 January with 7:30 to 7:45 p.m. portion of Gabriel Heatter over MBS, with \$250,000 outlay.

-SR-

## Hooper signs first sponsor for Media-Meter

Brown Shoe Company, St. Louis, is first sponsor to underwrite C. E. Hooper's new "Media-Meter"—telephone coincidental service which provides comparison of time audience devotes to radio, TV, newspapers, and magazines. "Media-Meter" costs \$4,500 per city surveyed, and Hooper expects to begin using it 1 January in 10 cities.

-SR-

## Roach-Official pact will mean more films for TV

Look for much-needed increase in supply of big-time TV films, as result of "joint participation" agreement signed by Official Films, Inc., N.Y., and Hal Roach, Jr., of Hal Roach Studios, L.A. Official (nation's second largest producer of home movies) has quietly been producing English-language TV operas in Italy; half-hour religious films for TV in Holy Land; O. Henry-style dramatic short stories; and 30-minute low-budget musicals in Hollywood for TV. Official president Bill Goodheart, Jr., will screen these offerings to trade "in next few months." Roach (nation's biggest studio for TV film production) turns out Philip Morris' "Racket Squad," General Mills' "Trouble With Dad."

-SR-

## "See It Now" costs Alcoa \$1,000,000-plus

Unlike his expensive "Hear It Now," which was never sponsored, Edward R. Murrow's new "See It Now" over CBS-TV will be bankrolled in new year by Alcoa (via Fuller & Smith & Ross), to cost \$1,000,000-plus.



## REPORT TO SPONSORS for 3 December 1951

- NBC all out to bolster AM, McConnell says Stress which NBC places on strengthening radio network was indicated when President Joseph H. McConnell said at Boca Raton confab that NBC was prepared to loose \$1,000,000 in 1952 to rebuild radio net. Of major importance is merchandising operation under direction of Fred Dodge. Already, Dodge has completed pilot merchandising effort for Pet Milk and Aerowax in St. Louis and Cleveland with promising results. He has 10 field men stationed strategically throughout U.S., SPONSOR learned.
- SR-
- Denny outlines plans for NBC radio net Direction in which NBC radio network will evolve was summarized by Charles R. Denny, NBC executive v.p., before affiliates assembled at Boca Raton, Fla., last week. He stressed enlargement of net facilities to grass-roots towns; increase in net option time; programing design to utilize AM strong points and also make effective use of NBC's TV stars; realistic pricing of programs; sales policies to increase usefulness of net for present and future clients; strong merchandising services to increase NBC radio's effectiveness (See story on network radio evolution, page 38).
- SR-
- Nets continue to build TV Star system Recent signing by CBS-TV of 5-year exclusive contract with Ginger Rogers, and ditto NBC with Judy Canova, are most recent developments in battle between TV webs to grab off Hollywood stars. Biggest invader of Hollywood preserves is NBC, which has packed names like Jimmy Durante, Eddie Cantor, Martin & Lewis, James Melton, Jack Carson, Bob Hope. MGM, in part to placate its stars nursing TV ambitions, has just signed \$2,000,000-plus contract with MBS, allowing over 100 of its top talent to star in Mutual shows next year. But it's still verboten for MGM talent to enter TV. Among MBS-MGM radio stars will be Bette Davis, Errol Flynn, Lionel Barrymore, Mickey Rooney, Orson Welles, Ann Sothorn.
- SR-
- CBS "one-shot" plan has sponsors biting Sponsors are biting CBS' "buy-a-piece of Skelton" and other "one-shot" radio offerings. John J. Karol, CBS sales vice president, told SPONSOR "at least 8 sponsors" have shown high interest in acquiring piece of "Red Skelton," in near future, including Packard, Pepperell sheets. Also, "over 6 advertisers" are interested in one-shots of other shows. Pontiac (via McManus, John & Adams, Detroit) is buying single performances of "Broadway's My Beat," "Hearthstone of the Death Squad." Buick is one-shotting 2 other shows.
- SR-
- AM gets boost as clearance hassle sours firms on TV Radio will get shot in arm as aftermath of increasing number of sponsors leaving TV, because webs can't give them enough stations, or clear good time slots. Latest is Bonafide Mills, Inc. (via Gibraltar Advertising Agency, N.Y.), which cancels "Versatile Varieties" on ABC-TV 14 December. Gibraltar producer Charles Basch told SPONSOR: "We ordered 31 stations, but ABC could clear only 17. We probably will use radio from now on." Another, American Safety Razor Corp. (via McCann-Erickson) cancels Robert Q. Lewis's "Show Goes On" 8 December, because "CBS-TV switched show from Thursday to Saturday night," opposite formidable NBC "Your Show of Shows." Said Ad Manager Buddy Solomon to SPONSOR: "We're talking about a new radio network show or morning radio newsstrip."

(Please turn to page 62)



# BOB REYNOLDS In Rose Bowl Play\*

## WHEC In Rochester Radio!

**LONG TIME  
RECORD FOR  
LEADERSHIP!**



\* In 1934, 1935, 1936 Stanford's great All-American tackle, Bob Reynolds, played every minute of each Rose Bowl game for a 180 minute total! Reynolds' record has never been topped since!

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has never been topped since!

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score, —

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	226	136	38	4	0	11
TIES.....	17	15	2	0	0	0

Station on  
'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries the top seven evening shows  
and is tied for ninth and tenth places!

PULSE REPORT—

SEPTEMBER-OCTOBER, 1951

LATEST BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —



# WHEC



*of Rochester*

NEW YORK  
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco,



# SPONSOR

VOLUME 5 NUMBER 25

DIGEST FOR 3 DECEMBER 1951

## ARTICLES

### *12 hours in the life of an account executive*

To cope with the demands of his job, an A.E. must be a combination of Standard Rate and Data, Demosthenes, Freud—and have an iron stomach

27

### *Oyster Shell covers 56 markets with \$40,000*

Using spot radio 52 weeks a year to reach farmers in 20 states, this chicken feed supplement firm makes small ad budget go a long way

30

### *Do viewers remember your commercial?*

SPONSOR presents an exclusive report on a new study of TV commercials conducted by Advertest Research. You will find the results highly useful

32

### *Why blame the program director?*

When he tries to please the station manager, sponsor, and account executive—all at the same time—no wonder the P.D.'s efforts are often uninspired

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### *Public utilities on the air: Part II*

Here's how local power companies have made increasing use of radio and TV to build good will and ward off government ownership

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### *News roundup*

The latest developments on (1) network reorganization; (2) sports sponsorship on TV; (3) Ken Baker's new BMB study; (4) NBC-CBS listening research

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### *Are you overlooking station breaks?*

Many advertisers have found—to their profit—that they can pack lots of "sell" into 20 seconds—or less

40

## COMING

### *Let your salesmen in on your advertising*

Case histories prove that if a sponsor doesn't turn his sales force and his air advertising into one effective team, he may lose out

17 Dec.

### *Feature films tailor-made for TV*

Who's who in production of feature films, who does the distribution, and what results sponsors have had in using them will be included in this roundup

### *TV in radio homes*

Many studies have been made attempting to show the effect of TV on radio listening. SPONSOR will present a cross-section of results

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COVER: Electric and gas utilities are using broadcast advertising increasingly. (See story, p. 36.) Typical big-city air user is New York's Consolidated Edison. Conferring on Con Ed commercials are (from left) George Minasian, community relations; Charles B. Delafield, Con Ed v.p.; Tex Antoine, star of firm's TV weather series; advertising director Ray Martin; Cress Pugh, BBDO account executive on Con Ed.

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# Eyes and Ears of a GOOD CITIZEN



"This would seem to indicate television on the local level is reaching for adulthood," says the Dayton Daily News' Bill Barton. "Moderator Stuart Strand passed along many telephoned questions during the half hour. He was still clutching a handful when time ran out and citizens were still telephoning WHIO-TV for some time after the show."

Here's something hot in public service shows—so hot, in fact, that we may change the name to "Fireworks on Sunday Afternoon!"

Actually, the name is—"The Citizen Speaks." WHIO-TV supplies the prime half-hour (2 P. M. Sundays) and the moderator. The rest of the cast is Dayton city officials and Dayton citizens.

A subject of city-wide interest is announced each week. Qualified city officials appear before a panel of citizens who want to know *What? Why? Where? When? How Much?* During the show, viewers can phone in additional questions, thus making it a widespread free-for-all.

To use an overused phrase—*this is democracy in action*—and we do mean action. It was launched with much finger-crossing. Would the people of Dayton take an interest? If you doubt it, you should be on our

switchboard and read our mail. Would city officials like the notion and cooperate with it? The answer is: Both!

To quote Mayor Lohrey, "This is one of the healthiest things in city government I've ever experienced. The public response is amazing. On this WHIO-TV program we're able to bring the democratic processes of local government into the living rooms of Dayton. This program answers a real need." To quote ourselves, "Here is public-service programming with a BANG!"

City Manager McClure, Mayor Lohrey and Moderator Stuart Strand (*below*) discuss program details. With members of Dayton City Commission (*above*) they appear on premiere of "The Citizen Speaks."



Pulse for September shows 8 out of top 10 weekly shows were aired via WHIO-TV.

Represented nationally by The George P. Hollingbery Company





KPIX's tele-version of Margo Trumbull's popular radio series—"Top of the Mark" has proved to be one of San Francisco's top TV productions.

Televised directly from the world famous Top of the Mark, the half hour weekly program features Margo's interviews with the world's best known figures in entertainment, political, literary and professional circles.



Margo Trumbull

Such celebrities as Celeste Holm, Dorothy Thompson, Vincent Price, Pierre Monteux, Marsha Hunt, Warden Clinton Duffy, Andre Previn, Arch Oboler, Yehudi Menuhin, Arthur Fiedler, Opera and Ballet stars and numerous others have guested with Margo in the glamorous Nob Hill setting.

The interesting visitors, the scenic "Top of the Mark" and the well-paced performance of hostess Margo Trumbull, who has acquired a widespread reputation for her interviewing techniques, combine to make for a smooth production.

#### WINTER CONCERT SERIES

KSFO's third annual Winter Concert Series has resumed once again and is now featuring two full hours of classical and operatic music each Sunday afternoon.

Musical host, Bill Hillman, also brings KSFO listeners interviews with leading concert artists appearing in San Francisco.



SAN FRANCISCO

# Men, Money and Motives

by  
Robert J. Landry

**Oh, did you invite the writer? We never do . . .**

You are a sponsor. You have decided to risk a program. Radio. Or television. You know how much you want to spend and have confided this intelligence to your advertising agency. As a consequence of your decision to embrace sponsorship, or at least your expressed willingness to consider it, a whole series of conferences have been set in motion. These conferences are indubitably educational, but unfortunately a trade-wide addiction to secrecy prevents detailed reporting of them. Hence we resort, unsatisfactorily, to "impressionistic projection."

\* \* \*

You yourself may be present at some of the conferences, perhaps not at the best ones. The meetings will vary with you, the sponsor, the particular agency, network, package house, and the amount of starch in the assembled shirt fronts. The starch will be related to the fat content of the appropriation.

\* \* \*

You will note, on the table, many lists of available programs, stars, tie-ups, and merchandising stunts. It may be that of 15 major "recommendations," they have their real choice hidden as number 13. You may not know that for a long, long time.

\* \* \*

Everybody will be amazingly familiar with the William Morris Agency, Music Corporation of America, Nielsen and other indices. Some of the smoother gents will be subscribers to Celebrity Service, a remarkable method for knowing the hotel and room number of every star in town. You will be awed by men who rattle off popularity ratings like Brooklyn barbers rattle off Dodger batting averages. There will be auditors present, and statisticians, and economists, and men who can get Abe Lastfogel on the telephone, even in Palm Springs.

\* \* \*

Got the picture? You are witnessing, in your mind's eye, the solemn ritual of program selection by executive conference. This is big town, big time crystal gazing. Notice the omission. Almost never, but almost never, is an author, a mere script writer, invited to be present. In all the strange folkways of the conference, this is the great rule. Statistics, yes. Market data. Out of your ears. Angles? By the bushel. But no observations from the guy who has to convert "format" into livable, playable, manageable script. Gruesome indeed are the complaints of writers at the assignments handed them out of executive conferences at which executives have decided that writing was too important to be entrusted to mere writers until all the fundamental literary commitments were first made.

(Please turn to page 77)

SPONSOR





SENATOR ESTES KEFAUVER'S  
"REPORT FROM WASHINGTON"  
IS ON WLAC EVERY WEEK.



GOVERNOR GORDON BROWNING  
USES WLAC FREQUENTLY IN  
REPORTING FROM STATE CAPITOL.



NASHVILLE'S MAYOR BEN WEST  
IS GIVEN READY ACCESS TO  
WLAC MICROPHONES.



MEMBER OF COMMERCE PRESIDENT  
H. HACKWORTH CRUSADES FOR  
PUBLIC IMPROVEMENTS ON WLAC



WLAC'S "GARDEN GATE", 11th  
YEAR ON CBS, IS NATIONWIDE  
"BILLBOARD" FOR NASHVILLE.



ANDY WILSON, ONE OF WLAC'S  
MANY ARTISTS, PULLED 22,832  
LETTERS IN 2 WEEKS



MARY MANNING'S "INTERESTING PEOPLE"  
SHOW IS FIRST CALL FOR VISITING  
CELEBRITIES. (PHIL HARRIS)



IN THE NATION, THE STARS'  
ADDRESS IS CBS. IN  
NASHVILLE, THIS MEANS WLAC.

*Thanks Everybody!*

## ON OUR 25<sup>TH</sup> ANNIVERSARY

Thanks, everybody! Those two words express just the way we feel toward the people who have made possible WLAC's 25 happy, prosperous years of broadcasting.

Of course we mean the advertisers—there were none in 1926, nearly 200 in 1951. But, we also are thinking of the millions of plain, ordinary citizens who listen to our station—especially the 932,500 who wrote us last year.

Thanks to the Columbia Broadcasting System for giving us "radio's best" in programming, programs that brought us to the top in Hooperatings.

And, in equal measure, our appreciation goes to the government officials who used our station for keeping the public informed on matters pertaining to the general welfare . . . the schools, the churches, the charitable organizations and the U. S. Service organizations. Each has helped to spread the story of WLAC's operation "in the public interest".

And so, on this our 25th anniversary, we want to make known our feeling of gratitude by voicing that familiar, old-fashioned American expression, "Thanks, everybody!"

# WLAC

J. T. WARD, Owner

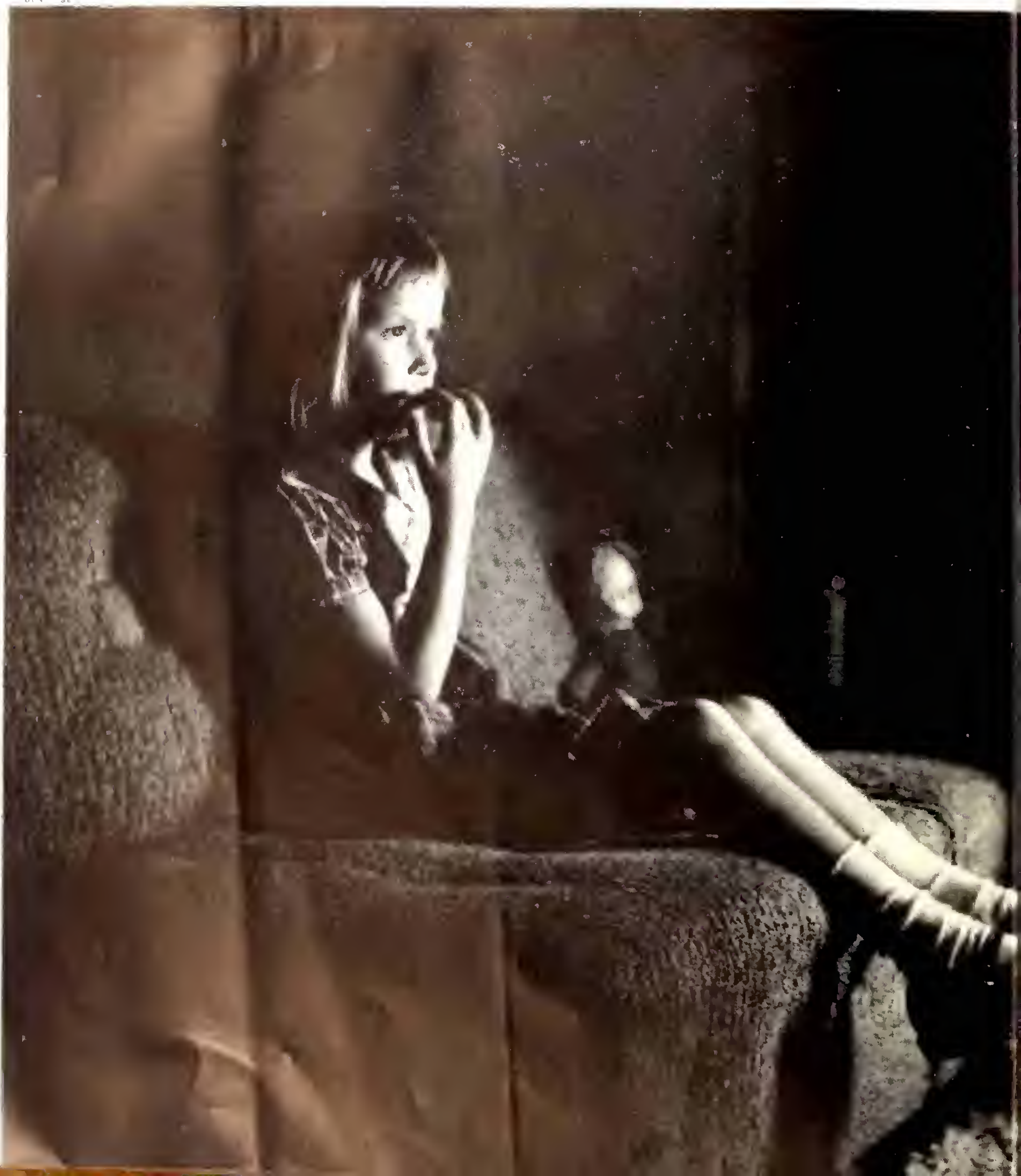
F. C. SOWELL, Manager

50,000 WATTS • CBS • NASHVILLE, TENN.

Represented Nationally by the Paul H. Raymer Co.



I F Y O





# WERE A CHILD



Your eyes, too, would reflect the uncomplicated charm of "Betsy and the Magic Key."

You'd live every magic moment of all 260 of these quarter-hour film fables...know as well as your own name bright-eyed, light-hearted puppet characters like Betsy, Texas Ranger, Mr. and Mrs. Bear, Tommy the Bumblebee, "Dumb" Bunny, Sir Anthony the Elephant...

As an advertiser, you already know that this kind of spell—with its wide-eyed fascination and day-in-and-out devotion—will help you sell more of your product.

"Betsy and the Magic Key"\* will open new doors for you. For first-run rights in your television markets, subject of course to prior sale, just get in touch with...

---

\*Written and produced by Elizabeth Raines, with the famous Sue Hastings Marionettes.

**CBS TELEVISION  
SPOT SALES** *with*

*offices in New York, Chicago, Los Angeles,  
Memphis, Detroit and San Francisco*



## St. Louis' Pied Piper!

...that's super salesman



### Tom Dailey of "RECALLIT AND WIN"

Like the pied piper of legend, Tom Dailey's music gathers listeners—plenty of them every day at 11 a. m.—from St. Louis, out-state Missouri and Illinois.

Those housewives love to hear Tom play the songs of yester-year... the music that brings back a host of pleasant and treasured memories. Call them sentimental!

But rain or shine, six days a week, the studio's packed. And the air audience is packed, too.

It's such a following that adds to Tom's sales... with more sales!

Globe-Democrat Tower Bldg.  
Saint Louis



Representative  
The KATZ AGENCY

## 510 Madison

### BANKS ON THE AIR

This has been my first opportunity to write you and congratulate you on what I believe is one of the most complete and accurate analyses of bank air advertising I have ever had the pleasure of reading... and I have read a lot of them.

It was rather amusing to me to see how you hit the nail square on the head, and it is really too bad that the top officials, such as presidents and key administrators of banks do not have an opportunity of reading it. Banks usually have been very progressive in recent years in modernizing their service to the public, but advertising is just something that is passed by lightly and usually put in the hands of people that know little if anything about that important phase of business.

Thanks also for your kind remarks about my agency and I am in hope that we can continued to live up to those standards.

C. H. PEARSON, Pres.  
Pearson Adv. Agency, N. Y.

● SPONSOR's article, "Banks can do better on radio TV," which appeared in the 10 September 1951 issue, will be reprinted in the December issue of the Financial Public Relations Association Bulletin.

### CAROLINA JINGLE CREATOR

I was quite intrigued with the wonderful article in your 22 October issue of SPONSOR highlighting the amazing success of the Carolina Rice jingle... especially, since I wrote, produced and directed the little gem!

There are many more additional facts in my file that would have enhanced the story; as, for instance, the ridiculously low budget that I established to produce the spot in order to "sell" both the agency and the client. You see, four years ago, Donahue & Coe were very antagonistic toward radio and particularly radio people. I had to do a selling job right from scratch and practically shoved the jingle down their collective throats. You can understand my satisfaction now that all the claims I made have been substantiated by your article.

The story was hazy on the account executive whose hobby was jingle writing. Actually, I've written many jin-

gles both national and local—at natural follow-up to my handleader days. But you'd have enjoyed hearing how I had to sing, all at once, the lead part I wrote for Janette Davis *plus* the five background parts of the quintette *plus* the musical accompaniment—to the client in Bill Schneider's office before I could get an okay to cut the platter...

Again, let me congratulate you and your staff for pointing out to the trade the continuing effectiveness of radio (and TV): and for crystallizing the arguments that I found so hard to put across just a few short years ago.

E. JONNY GRAFF, V.P.

Snader Telescriptions Sales, N. Y.

### AD MEN WANT TV TERMS

We understand that the complete "TV Dictionary/Handbook for Sponsors" is available to your subscribers by request.

We would appreciate receiving a copy of this just as soon as possible.

Thanks very much.

EUGENE J. REILLY, Ass't Adv. Mgr.  
Chesebrough Mfg. Co., N. Y.

I have been reading with interest the early installments of your "TV Dictionary/Handbook for Sponsors." I would appreciate your sending me the copy I understand is available to subscribers. This subscription is in the name of our Advertising Manager, Mr. Vernon D. Beatty.

JOHN A. BURNS, Radio-TV Mgr.  
Swift & Company, Chicago

I would appreciate your sending me a copy of the "TV Dictionary/Handbook for Sponsors."

I find myself often turning to the set I've clipped out of my issues.

'Tis most helpful.

KATHRYN MARCELIA  
Radio & TV Coordinator  
The Borden Company, N. Y.

● Seventy-two page TV Dictionary free to SPONSOR subscribers on request. Extra copies \$2.00.

### PI LIST INACCURATE

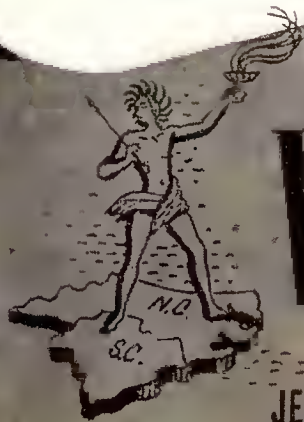
An organization called The Mail Order Media Research sells a list to advertising agencies and/or prospective sponsors purporting to give information on which stations "conduct a percentage-of-sales plan with advertisers (Please turn to page 83)



## Paper Money...

...Income from manufactured paper products exceeds 308 million dollars annually in the two Carolinas.

Whether you write, wrap, box or smoke, chances are you contribute to the income of WBT's 3,000,000 listeners—the largest group of your prospects you can reach through any *single* advertising medium in the *two* Carolinas.



# WBT

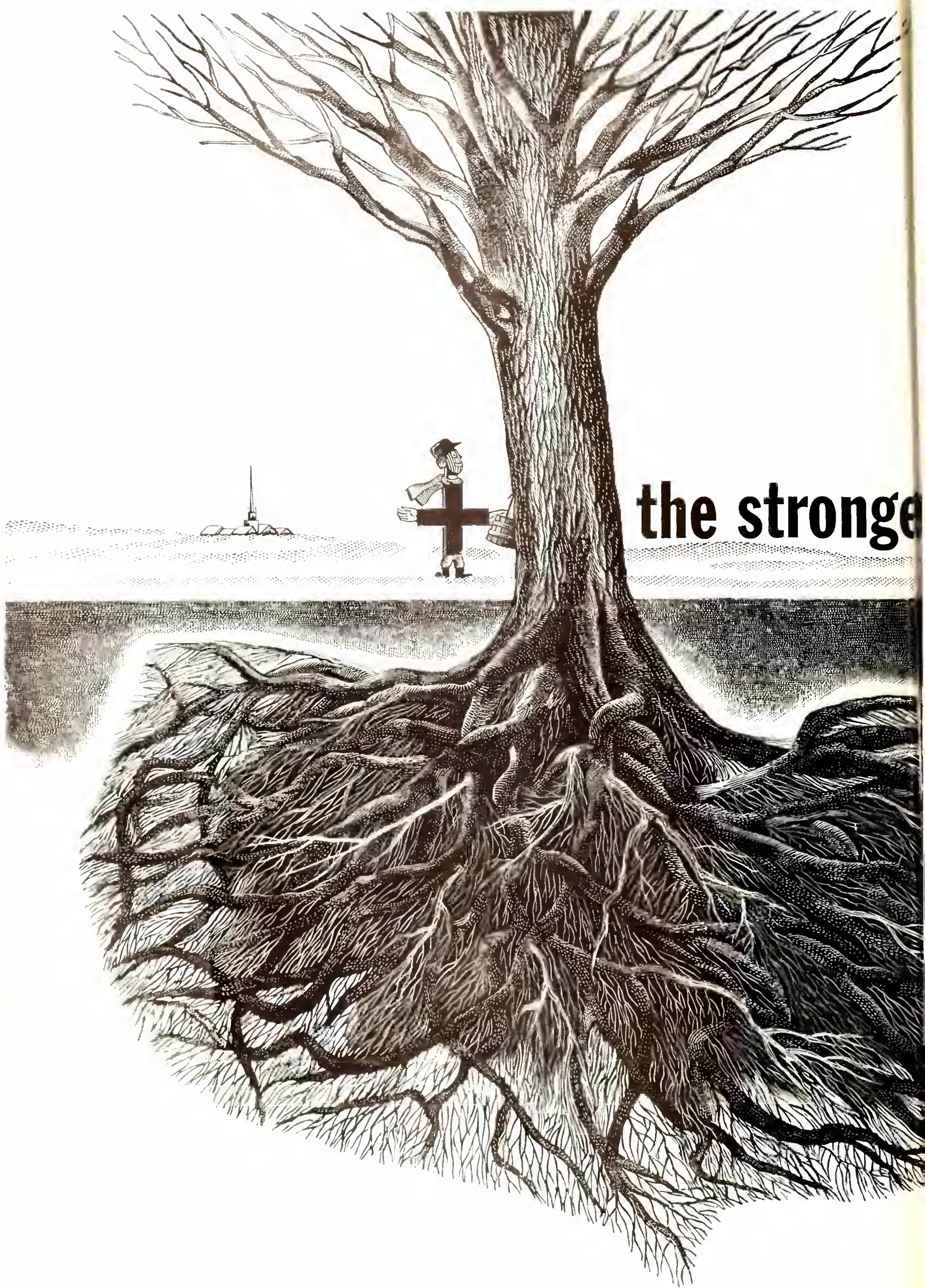
CHARLOTTE

COLLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Radio Spot Sales





**the stronger**

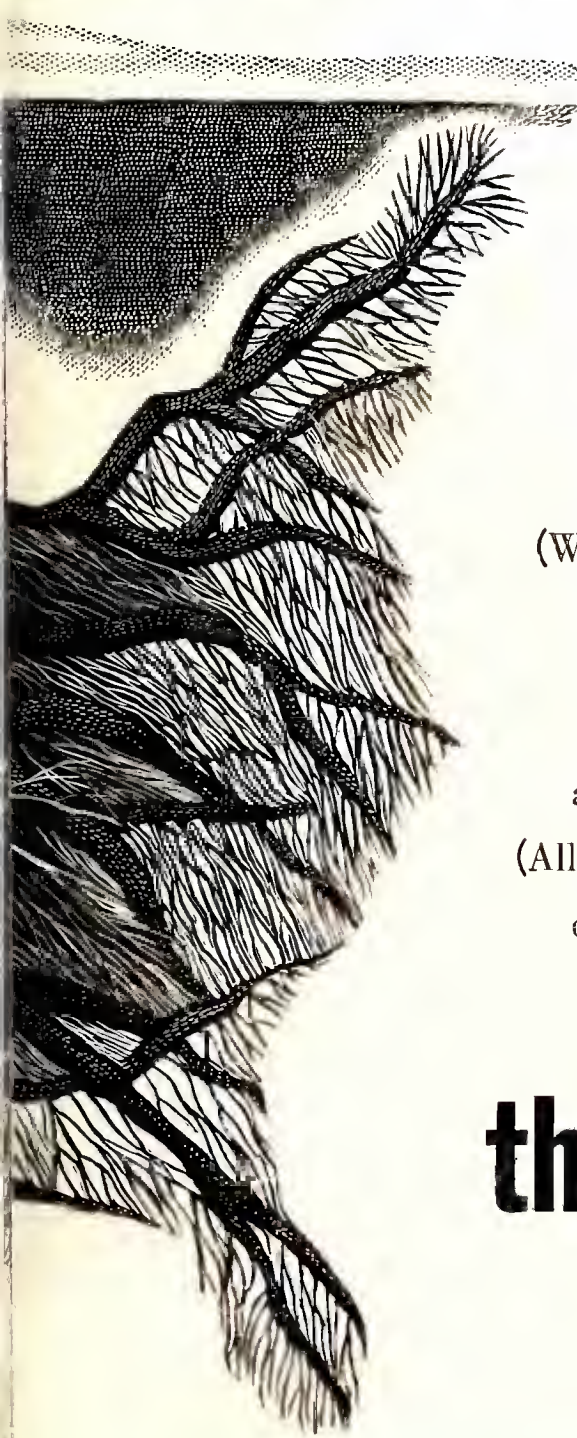


It takes *roots of a different kind*, for the youngest tree in the grove to become the largest of all.

Mutual, largest of all radio networks for the past 12 years, owes its stature to a unique root-structure: 552 affiliated stations in 48 states—nearly twice the size of the next-largest network.

During the heavy weather of the past three years, the penetrating grip of these roots has provided Mutual clients with plus-benefits available in no other medium.

# ot-structure in all advertising



To present and prospective clients, Mutual promises an ever-greater yield from this thriving root-system.

(Already, Nielsen reports more family-listening to sponsored shows on MBS, 1st 8 months of '51 vs. '50.)

To the individual stations that make this promise possible, Mutual pledges ever-stronger network service. (We are now adding 10 M-G-M all-star shows, full network, 6 evening hours every week, starting December, '51.)

And to other networks lately engrossed in plans for adoption of the Mutual pattern, we offer all good wishes. (All rights reserved, however, on *unmatchable combination* of MBS plusses: flexibility, economy, TV-resistance, etc.)

**THE 552 AFFILIATED STATIONS OF**  
**the mutual network**



# YOU MIGHT FLY NON-STOP AROUND THE WORLD\* —



## BUT...

## YOU NEED

## THE FETZER STATIONS TO REALLY BOMBARD WESTERN MICHIGAN!



WKZO-WJEF and WKZO-TV are the best radio and television buys in Western Michigan, *and here's the proof!*

WKZO, Kalamazoo, and WJEF, Grand Rapids, have been consistent leaders in their home cities for years. They deliver about 57% more listeners, at 20% less cost, than the next-best two-station choice in Kalamazoo and Grand Rapids. BMB Report No. 2 credits WKZO-WJEF with big increases since 1946 in unduplicated *rural* audiences, too—up 52.9% at night, 46.7% in the daytime! In the Grand Rapids area, *alone*, WKZO-WJEF have an unduplicated coverage, night and day, of more than 60,000 families.

*\*The United States Air Force did, in February, 1949.*

WKZO-TV is the official Basic CBS Television Outlet for Kalamazoo and Grand Rapids. A 24-county Vidcodex Diary study made by Jay Graham Research Corporation proves that WKZO-TV delivers 54.7% more Western Michigan Northern Indiana television homes than television Station "B." The WKZO-TV market is BIG—cities, with an effective buying income of more than two billion dollars!

Get the whole Fetzer story today. Write direct or ask your Avery-Knodel representative.

<p><b>WJEF</b>  <i>top 4</i> IN GRAND RAPIDS          AND KENT COUNTY          (CBS)</p>	<p><b>WKZO-TV</b>  <i>top 4</i> IN WESTERN MICHIGAN          AND NORTHERN INDIANA</p>	<p><b>WKZO</b>  <i>top 4</i> IN KALAMAZOO          AND GREATER          WESTERN MICHIGAN          (CBS)</p>
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ALL THREE OWNED AND OPERATED BY

**FETZER BROADCASTING COMPANY**

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

# New and renew

# SPONSOR

3 DECEMBER 1951

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Aluminum Co of America	Fuller & Smith & Ross	CBS-TV 29	See It Now; Sun 3:30-4 pm; 2 Dec; 52 wks
Aveo Mfg Co (Bendix Home Appliances div)	Tatham-Laird	AEC-TV 39	The Name's The Same; alt W 7:30-8 pm; 5 Dec; 26 wks
General Mills Inc	Dancer-Fitzgerald-Sample	ABC-TV 31	Getty Crocker Star Time; Sat 12 noon-1 pm; 3 Nov; 52 wks
General Motors Corp (Frigidaire div)	Foot, Cone & Belding	ABC-TV	Pulitzer Prize Playhouse; alt W 10-11 pm; 26 wks
Kaiser-Frazer Dealers	William H. Weintraub	ABC-TV 38	By-Line; Sun 7:30-8 pm; 1 Nov; 5 wks
Kaiser-Frazer Dealers	William H. Weintraub	ABC-TV 44	Adventures of Ellery Queen; Sun 7:30-8 pm; 9 Dec; 52 wks
Kaufman Bros & Bondy Inc	Grey	CBS-TV 28	Unnamed; Sun 5-6 pm; 9 Dec only
M & M Ltd	William Esty	CBS-TV 61	Unnamed; Sun 12:30-1 pm; 6 Jan; 52 wks
Procter & Gamble Co	Benton & Bowles	NBC-TV	Those Two; M, W, F 7:30-45 pm; 26 Nov; 52 wks
Rosefield Packing Co	Guild, Bascom & Bonfigli	ABC-TV 32	You Asked For It; M 9-9:30 pm; 10 Dec; 52 wks
C. A. Swanson & Sons	Tatham-Laird	ABC-TV 39	The Name's The Same; alt W 7:30-8 pm; 12 Dec; 26 wks

## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
General Mills Inc	Knox Reeves	CBS-TV 35	Live Like A Millionaire; alt F 10-10:30 pm; 21 Dec; 52 wks
Goodyear Tire and Rubber Co	Young & Rubicam	ABC-TV 38	Paul Whiteman Goodyear Revue; Sun 7-7:30 pm; 52 wks
Ranger Joe Inc	Lamb & Keen	ABC-TV 18	Ranger Joe; Sun 12 noon-12:15 pm; 2 Dec; 52 wks

## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CFDA, Victoriaville, Quebec	Independent	Radio & Television Sales, Montreal
CHEF, Granby, Quebec	Independent	Radio & Television Sales, Montreal
CJSO, Sorel, Quebec	Independent	Radio & Television Sales, Montreal
KJBS, San Francisco	Independent	11-R Representatives, N.Y. (eff 1 Jan)
KLOU, Lake Charles, La.	CBS	John E. Pearson, N.Y.
KNOE, Monroe, La.	NBC	11-R Representatives, N.Y.
WDAR, Savannah, Ga.	ABC	John E. Pearson, N.Y.
WFOV, Milwaukee	Independent	John E. Pearson, N.Y.
WHOO, Orlando, Fla.	ABC	John E. Pearson, N.Y.
WKYB, Paducah, Ky.	NBC	John E. Pearson, N.Y.
WNOE, New Orleans	MBS	11-R Representatives, N.Y.
WTSP, St. Petersburg	MBS	11-R Representatives, N.Y.
WUST, Wash., D.C.-Bethesda, Md.	Independent	Hil F. Gest, N.Y.

## 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Canada Dry Ginger Ale Inc	J. M. Mathes	WCAU-TV, Phila.	1-min parties; 28 Nov; 9 wks (r)
D. L. Clark Co	BBDO	WBZ-TV, Boston	20-sec stn break; 21 Nov; 26 wks (r)
Continental Oil Co	Geyer, Newell & Ganger	WBTV, Charlotte	20-sec annemt; 10 Dec; 26 wks (n)
Frito	Ruthrauff & Ryan	WTOP-TV, Wash.	20-sec annemt; 19 Nov; 8 wks (n)
General Foods Corp	Young & Rubicam	WNBT, N.Y.	20-sec stn break; 30 Dec; 52 wks (r)
Great Atlantic & Pacific Tea Co	Paris & Peart	WNLQ, Chi.	20-sec annemt; 15 Nov; 52 wks (r)



Numbers after names refer to New and Renew category

A. H. Beamish (5)  
W. Charland (5)  
Hal Davis (5)  
Tom Fry (5)  
Rush Hughes (5)

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments



#### 4. New and Renewed Spot Television (continued)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Great Atlantic & Pacific Tea Co	Paris & Peart	WCAU-TV, Phila.	20-sec annemt; 10 Dec; 52 wks (r)
Charles E. Hires Co	N. W. Ayer	WTOP-TV, Wash.	1-min partie; 7 Nov; 13 wks (n)
Philip Morris & Co	Biow	WNBQ, Chi.	20-sec stn break; 4 Dec; 52 wks (r)
National Brewing Co	Owen & Chappell	WNBW, Wash.	10-sec stn break; 7 Dec; 52 wks (r)
New York Telephone Co	BBDO	WCBS-TV, N.Y.	8-sec annemt; 16 Nov; 26 wks (n)
Personal Products Corp	Compton	WCBS-TV, N.Y.	1-min partie; 3 Dec; 52 wks (n)
Procter & Gamble Co	Young & Rubicam	KSL-TV, Salt Lake	20-sec annemt; 19 Nov; 52 wks (n)
Rapidol Distributing Corp	Dowd, Redfield & Johnstone	WBZ-TV, Boston	20-sec stn break; 22 Nov; 13 wks (r)
Standard Brands Inc	Compton	WCBS-TV, N.Y.	1-min partie; 22 Nov; 39 wks (n)
Sun Oil Co	Hewitt, Ogilvy, Benson & Mather	WTOP-TV, Wash.	20-sec annemt; 12 Nov; 13 wks (n)
Ward Baking Co	J. Walter Thompson	WCBS-TV, N.Y.	20-sec annemt; 29 Nov; 52 wks (n)

#### 5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Philip W. Abrams	Phil Gordon, Chi., vp	Same, exec vp
Henry C. Bainbridge	Gordon Baird, N.Y., radio-tv dir, acct exec	Wendell P. Colton, N.Y., exec
Allyn H. Beamish	N.Y. State Department of Commerce, Albany, asst dir div state publicity	Woodard & Voss, Albany, pub rel vp
Everett F. Braden	John G. Paton, N.Y., sls prom mgr	Foot, Cone & Belding, N.Y., merch dir
Wilfrid Charland	Whitchell Broadcasting Ltd., Montreal, pres	McKim, Montreal, dir, vp
Eugene J. Cogan	Geyer, Newell & Ganger, N. Y.	Marschall & Pratt, N.Y., media dir
Chris Cross	United Nations, N.Y., chief I.S., radio-tv	Kenyon & Eckhardt, N.Y., asst pub dir
Hal Davis	Kenyon & Eckhardt, N.Y., member agency plan board	Same, also prom, pub vp
Ernest A. Dreher	Mourao F. Dreher, N.Y., secy	Same, vp
J. E. Erickson	Caples, Chi., vp	Same, sr vp creative svcs
Tom Fry	Kenyon & Eckhardt, N.Y., natl acct exec	Same, vp
Albert W. Gass	Young & Rubicam, Chi., acct superv	Same, vp
Harry Gianaris	WTMA, Charleston, news dir	Robert E. Bradham, Charleston, pub rel dir
Oliver W. Heath	Cosmopolitan, N.Y.	Leo Burnett, Chi., acct exec
Sherman Hoyt	Hotpoint Inc, Chi.	Ruthrauff & Ryan, N.Y., head home appliance merchandising
Rush Hughes	Rush Hughes Radio and Television Features Co., St. L., owner	Lynn Baker, N.Y., radio-tv dir
Hal James	Ellington & Co, N.Y., dir radio-tv	Same, vp
Herb Landou	Kenyon & Eckhardt, N.Y., asst pub dir	Same, pub dir
W. Scott Leonard	Ruthrauff & Ryan, Chi., acct superv	Same, vp
Anson C. Lowitz	J. Walter Thompson, N.Y., vp	Foot, Cone & Belding, N.Y., exec
Glenn E. Martin	C. Wendel Muench, Chi., copy chief	Gordon Best, Chi., copy chief
Gordon McCulloh	Cunningham & Walsh, N.Y., acct exec	Same, vp
Alfred S. Moss	Peck, N.Y., vp	Bozell & Jacobs, N.Y., vp, plans board member
Russell H. Nagle	Erwin, Wasey, L.A., head merchandising, prom	Same, vp
James E. O'Bryon	MBS, N.Y., pub rel dir	Bozell & Jacobs, N.Y., acct exec
Edmund J. Phillips	Ross Roy, Detroit, acct exec	Willard G. Gregory, L.A., acct exec
V. Daniel Smith	Phil Gordon, Chi., gen mgr, acct exec	Same, pres
John K. Strubing Jr.	Compton, N.Y., vp	Same, exec vp
Gerald W. Tasker	Cunningham & Walsh, N.Y., head research dept	Same, vp
Bitu J. Wagner	Hewitt, Ogilvy, Benson & Mather, N.Y., acct exec	Morey, Humm & Johnstone, N.Y., acct exec
Robert M. Watson	Ruthrauff & Ryan, N.Y., vp	Same, also board dir
George D. Worrell	Doremus & Co, N.Y., copywriter	Same, copy dir

#### 6. Station Power Increases

STATION	FORMER WATTAGE	NEW WATTAGE	FREQUENCY
WBAM, Montgomery, Ala.	250	50,000	740 kc (daytime only)

#### 7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
WBAT, Marion, Ind.	Independent	CBS
WFAL, Fayetteville, N.C.	Independent	CBS
WINC, Winchester, Va.	ABC	NBC



Numbers after names refer to New and Renew category

Hal James (5)  
G. McCulloh (5)  
J. E. O'Bryon (5)  
J. K. Strubing (5)  
G. W. Tasker (5)

# IOWA IS VAST MARKET FOR DISH WASHERS AND CLOTHES DRIERS!



**T**HE 1951 Iowa Radio Audience Survey\*, just off the presses, reports the enormously significant fact that 98.4% of all Iowa homes are now electrified—that 99.5% of all Iowa's radio homes now have electric power!

*Yet only 1.7% of Iowa's radio homes have electric dish washers . . . and only 2.7% have electric clothes driers!*

Sales of dish washers and clothes driers are booming in the State, however. 41.7% more Iowa homes have dish washers now than in 1950—42.1% more now have clothes driers. *And the surface has hardly been scratched!*

This interesting opportunity is only one of many that any advertising man can find in the 1951 Iowa Radio Audience Survey. This authentic, dependable annual study has long been considered one of America's finest radio-research projects—a "must" for literally hundreds of leading advertising, sales and marketing men who are interested in radio in general, and the Iowa market in particular. A copy is yours on request. Write direct or ask Free & Peters, today.

The 1951 Survey proves again that WHO continues to be your best radio approach to the Iowa market. With its 50,000-watt, Clear Channel voice, its top-grade programming and its enlightened Public Service attitude, WHO is Iowa's greatest radio outlet—listened to by more Iowans night and day than any other station in the State.

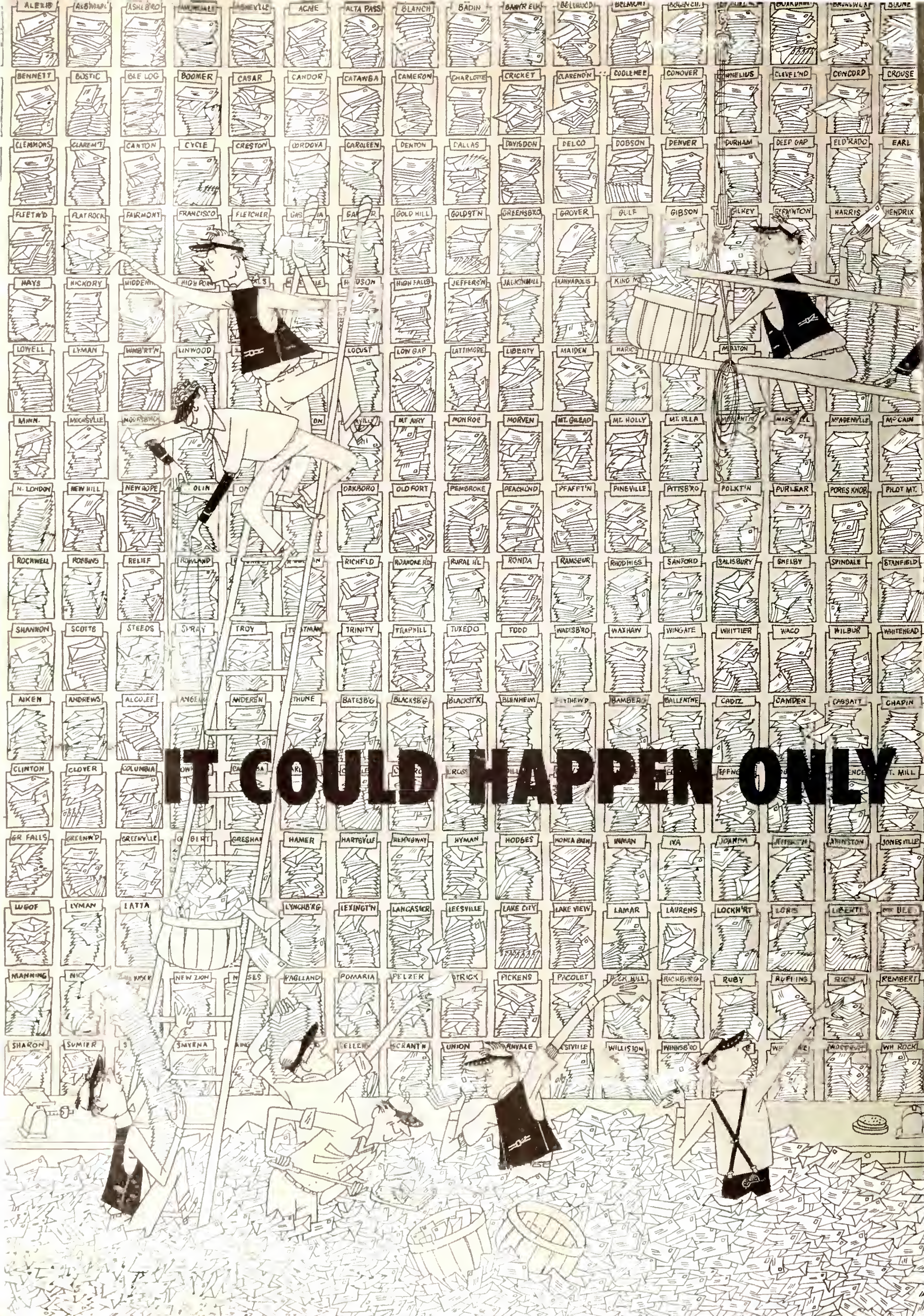


**FREE & PETERS, INC.**  
National Representatives



\*The 1951 Iowa Radio Audience Survey is the fourteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews during March and April, 1951, with 9,180 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms, to present a true and accurate picture of the radio audience in Iowa.





IT COULD HAPPEN ONLY



**R**adio has a long, long reach.

Long enough to give you complete coverage...to pull in mass returns not only from metropolitan areas but from hundreds of "outside" communities and rural areas as well.

Typical example #1: Blue Cross-Blue Shield wanted new subscribers in the Northwest. Using 15-second Class A station breaks only on WCCO, they pulled 12,000 mail and phone requests for applications in three weeks. From 500 different communities in Minnesota— and 180 communities in seven neighboring states.

Typical example #2: French Market Coffee decided to test the pulling power of its WBT show. So they offered a "Bible

reminder coin" to the first 5,000 listeners who wrote in. After three broadcasts the offer was hastily withdrawn, because 6,137 requests flooded in from 244 communities in North Carolina and 142 in South Carolina.

Whenever and wherever you want to reach customers throughout a wide area, Radio can get you there. Economically! And in each of thirteen of your most important markets, the top-rated, most sales-effective Radio station is the station represented by CBS Radio Spot Sales.\*

\*Representing:  
WCBS, New York  
WCCO, Minneapolis  
KMOX, St. Louis  
WTOP, Washington  
KNX, Los Angeles  
WCAU, Philadelphia  
WBBM, Chicago

WAPI, Birmingham  
WBT, Charlotte  
WRVA, Richmond  
WEEL, Boston  
KCBS, San Francisco  
KSL, Salt Lake City  
and the Columbia  
Pacific Network

**RADIO**...and for the best in radio, call CBS RADIO SPOT SALES







## Definitely . . .

### He's Your Man!

**BOB NANCE, A STAND OUT FARM SERVICE DIRECTOR,** tackles the world's largest business in the back forties — at the county fairs — farm meetings — schools — churches. Where farmers gather in Indiana's 18 most prosperous counties you'll find **BOB NANCE** drumming the wares of his sponsors. **WIOU's** record sales achievements merits your consideration.



CBS  
AFFILIATE

# WIOU

1000 WATTS • 1350 KC  
KOKOMO, INDIANA

Represented Nationally by  
**WEED & COMPANY**



## Mr. Sponsor

**Jack S. Hewitt**

Executive Vice President  
Anahist Co., Yonkers, N. Y.

When unusually blustery weather hits big cities, Anahist, and its companion product, Hist-O-Plus, increase their radio and TV drives with what's called an "epidemic" budget (i.e.: increased broadcast expenditures to sell snifle-sufferers on benefits of antihistamines).

Behind this Jupiter Pluvius campaigning is hard-driving Jack Hewitt whose work briefcase resembles a sea-going trunk.

But the only thing nautical about 53-year-old Hewitt is his sloop sailing on Long Island Sound. The rest of the time, his feet are on the ground—and solidly.

His apprenticeship began in 1919 with the B. J. Johnson Soap Company (old Palmolive Company). Then Jack went through successive up-the-ladder stages "as a very fine salesman and very fine district manager" for the Palmolive Company. This from an ex-employer. Then, brief tenures at Pabst and Borden's cheese division, as sales manager, led to an Andrew Jergens vice presidency in Cincinnati, a position he held until 1949.

It was during this 16 years at Jergens, with Walter Winchell and Louella Parsons as the firm's air stars, that Hewitt got a complete grasp of the selling power of network radio.

But spot radio and TV are the answer for Anahist and 50% of the ad budget goes into these media. Anahist (BBDO) and Hist-O-Plus, the firm's antihistamine-APC product (Ted Bates) rely on one-minute announcements and station breaks to build up consumer acceptance. Anahist, close-mouthed, puts a tiny portion of its sales success under public scrutiny and admits it was garnering 20% of all antihistamine sales after a six-week radio campaign. (Last year's industry-wide sales figure was \$27,436,000.)

Supplementing the radio campaign in 55 major markets was Anahist's atomizer campaign on DuMont's *Cavalcade of Stars*. A one-minute film commercial on this show pushed atomizer sales up 50% in TV cities as compared to sales in non-TV cities.

Anahist's current campaign theme: antihistamines are not a cure-all for colds; if symptoms persist, consult your physician.

For sociable Jack Hewitt who, incidentally, belongs to Gyro, an international friendship club, this campaign is bound to win friends.



**MR. SPONSOR:**

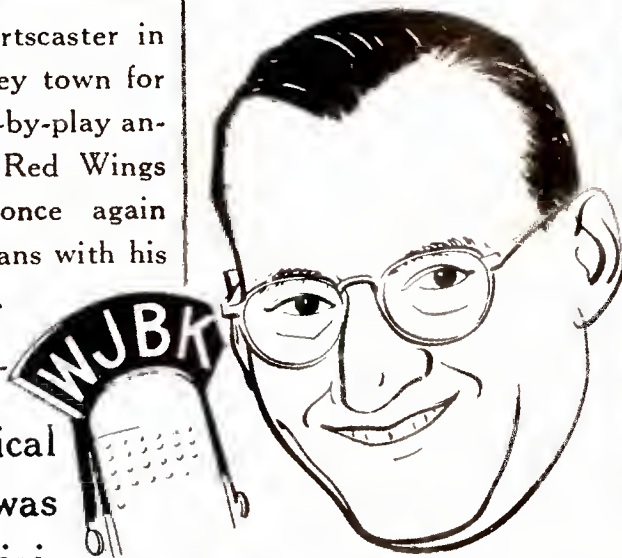
**Detroit**

# EXCLUSIVE! ON WJBK

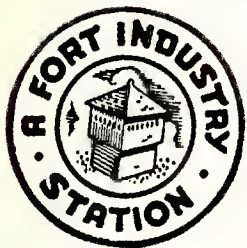


Again for the 1951-52 season, WJBK heads hockey net! For the third consecutive year, WJBK has been selected *exclusive* Detroit outlet for the Red Wing hockey games and key station for the largest hockey network in the nation. Broadcasting all the Detroit Red Wing home games, plus important away games and the Stanley Cup play-offs, WJBK feeds 16 out-state stations which make up the Stroh hockey network. Is it any wonder that WJBK is considered Detroit's greatest sports medium!

Al Nagler, sportscaster in this red-hot hockey town for 20 years and play-by-play announcer for the Red Wings since 1935, is once again thrilling hockey fans with his colorful reporting.



Sure, it's logical that WJBK was chosen to originate the fast-moving Red Wing hockey games. And it's just as natural that smart sponsors everywhere choose WJBK to advertise their products in Detroit. The tremendous sales response of WJBK's vast listening audience can make your advertising dollar pay top sales dividends.



For the best radio buy in the wealthy Detroit market, check with your KATZ man.

# WJBK -AM -FM -TV DETROIT

**The Station with a Million Friends**

HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

NATIONAL SALES

3 DECEMBER 1951



**DON'T**

Turn Your  
Back...

**ON**

**MOBILE**

Met. Pop. 230,400

Ret. Sales

\$174,670,000

**AND**

**WKRG**

Pop. Primary Cover-  
age 1,326,550

Ret. Sales

\$578,089,000

**CALL**

Adam Young, Jr.

National Representative

or

F. E. Busby

General Manager



MOBILE, ALABAMA

## New developments on SPONSOR stories



**See:** "Canadian Radio Section"

**Issue:** 27 August 1951, p. 60

**Subject:** Four Massey Commission members uphold CBC for fighting commercialization and "Americanization" of Canadian programs

The recent Massey Commission report to the Canadian government on radio ignored two major complaints presented by 113 privately-owned Canadian stations. The first, that CBC "is at once competitor, regulator, prosecutor, jury, and judge." And second, they rejected the stations' proposal that a separate, permanent body, like the FCC, be set up to regulate both the CBC and private stations.

Instead, four of the five commissioners stoutly upheld the CBC for "combatting commercialization and excessive Americanization" of Canadian programs. To pursue this decommercialization policy, the Massey commission, in a majority report, says the CBC needs about \$14,200,000 to operate and improve services.

The commission also recommended that the annual license fee be retained and the so-called less desirable commercial programs be replaced by CBC-sponsored shows. Differences between revenues from licenses and commercial programs and CBC needs, the commission suggested, could be met by Parliament. In 1950-51, the CBC had a \$1,271,874 deficit after an expenditure of about \$9,573,253.



**See:** "The tape recorder: it is revolutionizing radio programing"

**Issue:** 8 October 1951, p. 32

**Subject:** Tape cuts radio programing costs by two thirds

Tape recorded, on-the-scene documentaries, news shows, and complete series of taped dramatic shows have brought AM production costs down one-third to two-thirds below live show tabs. Now, a filmless camera developed by two electronic engineers with Bing Crosby Enterprises, promises to slash TV program costs as drastically.

The engineers, John T. Mullin and Wayne R. Johnston, employ a tape recording device which doesn't take a picture. Instead, a TV camera is the "eye," with their electronic machine recording on magnetized tape what the camera sees. The cost saver, according to the two men, is the tape which is one-tenth the price of movie film.

Further indications of cost cutting comes from CBS-TV. *See It Now*, the video counterpart of radio's *Hear It Now*, carries its sound on tape instead of film with fidelity up to "live" standards. One of the savings: half-hour sound recording on tape might cost approximately \$10; sound track on film requires development of the negative then a composite print making the cost about four times higher.



**See:** "Looking vs. listening"

**Issue:** 4 December 1950, p. 29

**Subject:** Advertest checks on what happens after TV set has been in the home 18 months or over

KLAC, Los Angeles, is now in the second week of a two-week radio survey contest to determine night radio listening habits during prime TV viewing time. The survey method: a "Name the Sundae" contest with a tie-up with Thrifty Drug Stores. The air campaign is conducted during the 9:00 to 11:00 p.m. time slot with contest announcements restricted to the same time allowed KLAC commercials. Larry Buskett, AM sales manager, says KLAC gets the benefit of a radio mail check; Thrifty Drug some free advertising.



*when it comes to placing your*

*television programs, remember*

***you can do***

***better\* with Spot...***

***much better.\****

- \* Free choice of markets.
- \* No "must" stations or minimum group requirements.
- \* Wholehearted station cooperation.
- \* Better picture quality than kinescopes.
- \* Savings in time costs—enough to cover film prints, their distribution and other costs.

*full details from any Katz representative.*

**THE KATZ AGENCY, INC.** *Station Representatives*

NEW YORK • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY





Edward G. Gardner  
General Manager  
WBTM, Danville, Va.

**"Year after year . . . a steady source of income."**

**15%-20% of income from**



Gordon Allen  
President  
KGAL, Lebanon, Ore.

**"66 AP news programs sponsored!"**

Hundreds of the country's finest stations announce with pride **"THIS STATION IS A ME**



AP service pays its way for us," says WBTM General Manager dner. "We carry 56 Associated Press news shows each week, ry one sponsored. Biggest sponsor is the First National k with a daily 15 minute AP program. They've had this show 10 solid years. In surveys it pulls an astounding 72% share audience. Nearest competition has 22%. No wonder AP news s itself! Year after year it provides us with a steady source ncome. In the past 10 years we calculate AP has been re- sible for 15% of our local income."

ays Ben Booth, Jr., Vice President of the First National k of Danville: "Our AP newscasts over WBTM do a fine job. ran a special promotion on savings accounts. We were mped with responses. The results far exceeded even our st optimistic expectations."

## AP NEWS

reports President Allen of KGAL: "All our 66 AP news pro- ns are sponsored. KGAL derives 20% of its income from scasts sold to year-round sponsors. We go heavy on our staff's good local coverage along with AP. This is an eatable combination. Of our audience, 75% prefers news all other programs. When I saw the percentage of gross ed from news, I took one salesman off . . . made him News Public Relations Director. We have no trouble at all selling news."

elmar Clem, owner of Delmar Clem Men's Clothes, KGAL's est sponsor of AP news, says: "I've sold suits to people n all over the Willamette-land area who listen to my 7:15 newscast. KGAL's AP news is tops!"

THE ASSOCIATED PRESS."



**Figures talk!** Figures prove AP news pays off . . . in profits . . . to station and sponsor! Authoritative, alert, concise news coverage attracts listeners . . . and holds them. Sales messages beamed to AP news audiences produce results . . . and profits.

For additional case histories or information on how you can profit with AP news . . . write

## RADIO DIVISION THE ASSOCIATED PRESS

50 Rockefeller Plaza, New York 20, N. Y.

**Associated Press** . . . constantly on the job with

- a news report of 1,000,000 words every 24 hours!
- leased news wires of 350,000 miles in the U.S. alone!
- exclusive state-by-state news circuits!
- 100 news bureaus in the U.S.!
- offices throughout the world!
- staff of 7,200 augmented by member stations and newspapers . . . more than 100,000 men and women contributing daily!



# results

## 44% NET INCREASE

WPAT is playing its role forcefully and dynamically in the "re-appraisal" of radio advertising and continues to sell its radio time on the basis of RESULTS.

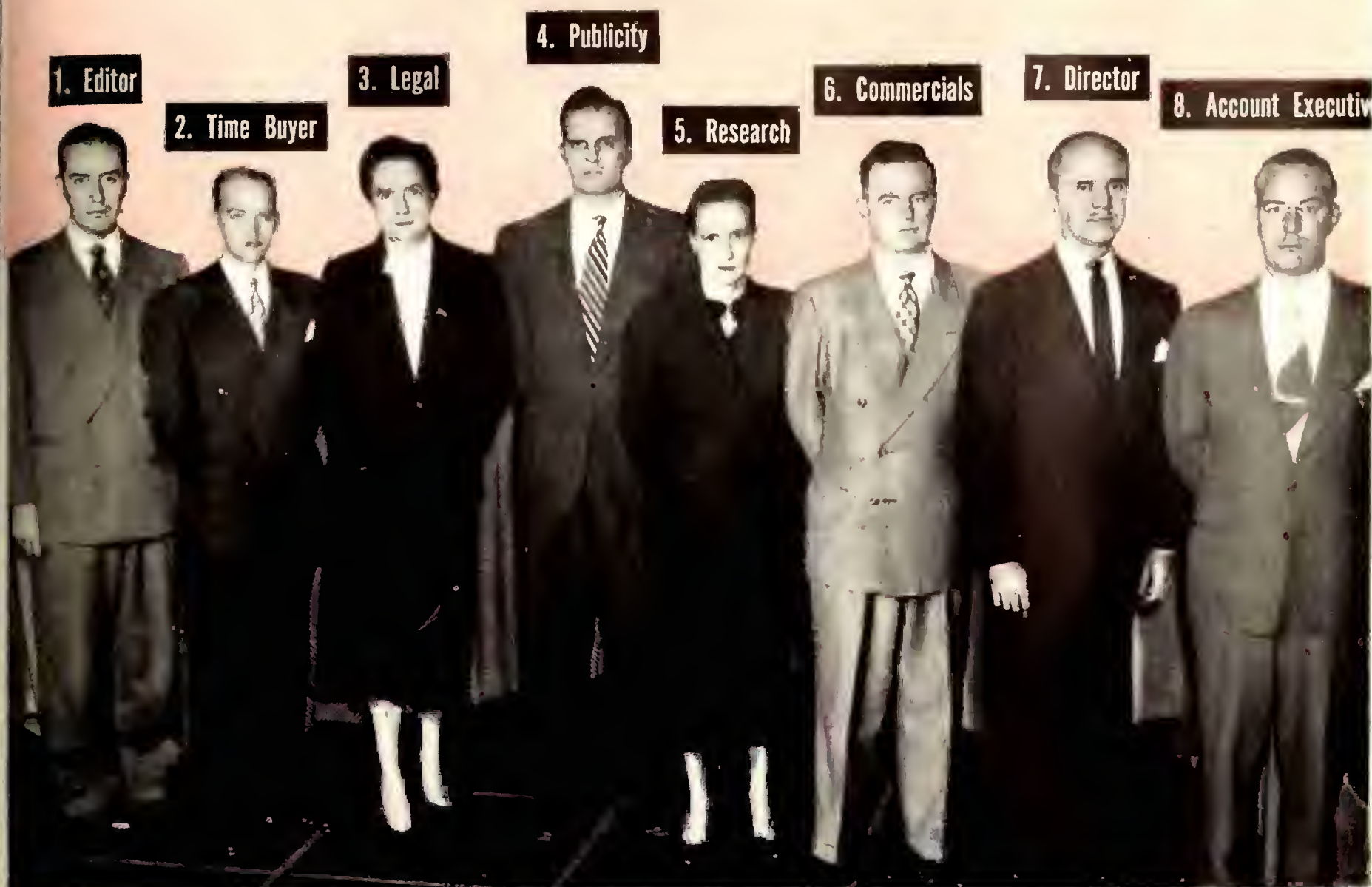
- **NET INCREASE OF 44% IN WPAT BUSINESS**  
(January thru October, 1951 over 1950)
- **78 NEW ADVERTISERS DURING THIS PERIOD**  
(Plus 61 Renewals of Running Accounts)
- **FIGURES PREDICT "BANNER YEAR IN '52"**  
(Current Business Approaching SR0)

**wpat**  
PATERSON NEW JERSEY

**5,000 watts**

**930 KC** *full time*  
N.Y. N.J. CONN.





To show complexities of account man's job, SPONSOR photographed BBDO's Harold Blackburn (DuPont a.e., No. 8 above, who supervises "Cavalcade of

America") with people he deals with in one day: 1. J. Driscoll, 2. J. Bestecki, 3. K. Winn, 4. J. Ishell, 5. T. Anderson, 6. A. Bellaire, 7. J. Zoller

# 2 hours in the life of an account executive

Based on actual experiences of several account men, here's the diary of a "composite" a. e. for an all-important day

**over-all** One of the most myth-clustered personalities of the advertising profession is that little understood fellow—the account executive.

His finger-tip knowledge must be as diversified as the antipodes, ranging from roto to radio, from the tabloids to 24 sheets. He must understand at a rapid speed the full functioning of his client's complex business, whether it

be rubber bands or rocket engines. He must be a diversified student of human relations, with nimble post-graduate work in the three-phases of selling—house-to-house, wholesaler to retailer, manufacturer to jobber.

And when, on a quiet Monday morning, a tradepaper item like this—"For the first time the gross billings of the four major television networks moved

ahead of the gross income of the four major radio chains"—explodes on the planning board table at 10:00 a.m., Mr. A. E. must have the answer.

He may walk quietly into the conference room, with a glass smile, and a queasy stomach, and say, "Gentlemen, we are not wrong in going ahead with our proposed radio network night-time broadcasting. And here's why."





**7:45** Item in tradepaper tells of television's impact, gives him concern that client will misinterpret it, grow sour on agency's proposal for network radio show which is due to be unveiled this same day



**12:20** Lunch with copywriter, several other agency men. Writer, who is to attend big meeting with client, gulps two martinis, causing SPONSOR's a.e. concern that he'll be foggy during the meeting

He must talk with conviction, with facts and figures on a dollar-for-dollar basis, and he must do it without antagonism or excessive pressure. And, on top of everything, he must be especially careful not to undermine his own delicate position with the advertising agency.

Precarious indeed is the life of him who remains the one absolute in the midst of the shifting uncertainties of market-making. He is the account executive, contact man, service man, advertising man, advertising manager, or ad representative. Call him what you will; for he is as diversified in title as in personality. Yet always, his function is the same—to sell what his client makes, and to sell more of the goods than has ever been sold before.

SPONSOR has kaleidoscoped the day of many account executives, in order to portray what might be considered a typical day in the life of one. And in so doing, hopes to bring about a closer relationship between the client and his representative in the advertising agency. For although the story is fictional, it is based upon careful research, and the facts pertaining to the account executive's job are essentially true.

Although he's listed in the books as a ten-to-four guy, with a Westchester mansion, an Ali Baba expense account, and all the warm afternoons off for golf, the books write only of the few—in glowing terms general. Here is how it really is:

**7:00 a.m.** Monday again. No notes on the bed table pad from last night. . . . And still a headache. Eyes, I guess. Poor light and working late. But there's something lacking in the insurance commercial. I don't know. . . . The conference is at ten.

**7:10.** Using the electric razor. Easier. Reading over the copy again. Basically—lacks fire. He can write but he falls in the slick rut too often. Insurance copy can't run slick. Conservative with conviction. I wonder if I should have had him along when I toured the insurance agencies?

**7:20.** Kissed wife. Good! . . . But not enough. Just realized that I haven't said a word to her, hardly, since Sunday morning. Bad! I asked about the news of the week, and she said there's bridge this afternoon. I asked where I had put the minutes from the budget committee I was reading yesterday when the Blaines came in. Alongside my overcoat in the hall. . . . Orange juice and coffee—hot and black.

**7:30.** In car, wife driving. Onion skin paper typed in green. "The Budget Committee's Report of Advertising Appropriations and Calculating Schedules for 1952." Insurance companies are conservative when it comes to advertising, but the results expected have to be fabulous. Make a note to call Tom Wilson in the sales department first thing.

**7:35.** Leave wife at Scarsdale station. Don't know which train I'll be home on. Try to call before lunch. Get briefcase. Get *Herald Tribune*. Good-bye . . . wife. . . . How much longer can you put up with me like this? Must reread network and new premium station schedule on train.

**7:45.** Train. Forgot to look at plants in cellar. Think they need Vigoro. Ed sat down beside me. Ed's copy chief at the agency. Inserts fire into copy when needed. He just pointed out to me the item on TV sales versus radio sales in the paper. Why did he have to do that? Tough to explain at the meeting. Foolish to make comparisons of this nature. Radio and television are two entirely different media for advertising. Insurance needs a completely conservative radio approach for at least another year. Got to get more figures on this from research.

**8:50.** Cleaned off my desk when I left Friday. Something confusing about a clean desk. It demoralizes me.

**8:55.** Called Copy. My man isn't in yet. Decided to take a crack at what I want myself. Writing copy's challenging. Gives me a feeling of accomplishment. Wonder whether or not I wouldn't be happier if I'd stayed in Copy?

**9:00.** Call from client's radio manager. As I suspected, wants to know





**12:00** Conference to present client with next year's air plans begins. Account man's objective is to get O.K. for drama on network radio, even though client is worried about TV's effect on AM audience. His argument is that AM can still do effective job. For outcome of meeting see text

what the deal is on net TV passing radio. Got around the question quietly for the time being. Told him I'd have fresh facts and figures to substantiate the proposed campaign for the ten o'clock meeting. Informs me that the meeting has been postponed until two. He's a good egg. Used to be one of the lawyers for the insurance company. New V.P. made him radio manager. No reason. Isn't too informed in the field but takes advice. . . . Called research for figures and listing on nighttime radio broadcasting. Want revised report by meeting time. Think I'll bring research man along to support testimony.

**9:15.** Sally's in. Heavy week-end she says, but looks fresher than I feel without heavy week-end. Brought coffee for me. Like Sally. Had her five years. Commutes from White Plains. The agency's afraid that a lot of the girls would quit if it moved away from the Grand Central area. . . . But not Sally!

**9:30.** Good news! New account brought into the agency. Must go downstairs at ten and welcome it. They make scientific instruments. Wonder if I'm still adept at writing consumer copy for technical goods?

**9:35.** The mail's in. Trade publications, market reports—Nielsen, Hooper. Letter from a college junior who wants to know how to go about get-

ting a job as account executive. Wonder if I'll ever be able to answer that one? Maybe something like this: Understanding people, analysis, sales potential. "Annual Report" from the client. The past year's sales figures, broken down for each account. Look promising. Other routine matters. nothing rush, and that's good Monday morning news. . . . Went over my expense account for the year, and noticed a sharp increase in night club spending since taking over this insurance account. Why?—a release from conservatism?

**9:45.** R. H., T. W., and A. D. came in to get my point of view on putting selling words on paper. My problem now, too. Looked over their campaign—heavy oil. Art work is weak, I felt, and follows too closely competitor's ideas. Again, a case where the fire is missing. So often the trouble is that the copywriter can't visualize his original idea in print. They agreed with me. Then we got off on a discussion of sounds and symbols in our language. Decided that the advertising man's main function is to convey his message in a medium that is best understood by the public in terms of what he has to sell. In other words (bad expression), he must be able to spot the right medium to do the right job. . . . And I still feel insurance needs radio.

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#### Four account men and what they do

##### Robert W. Day Albert, Frank, Gunther, Law

Kiplinger magazine, "Changing Times," account executive; he focuses on spot radio advertising, buying local programs which have loyal audiences. Typical activities for Mr. Day: Determines best method for resolving client's problem of building circulation for his magazine; sets up distribution of sample copies. Represents need to timebuyer and station to get best one-minute availabilities once a month in 75 local markets. Drafts suggested commercials with salient points for program's m.c. to emphasize in ad lib pitch. Telephones client in Washington capsuling each day's progress. Compiles daily sales increase in individual markets.



##### Kenneth McAllister Benton & Bowles

Crosley radio and TV program account executive; helped plan ads for \$2 million "Crosley American Way of Life Contests," which were pushed via 105-market spot radio saturation campaign. Typical activities for Mr. McAllister: Confers with agency staff and client to determine nature and philosophy of contest. Goes after choice radio availabilities by briefing timebuyer on client's needs. Helps select motion picture stars to talk up contest in firm's recorded announcements. Makes weekly contact with client, reporting time and locations of announcements so that local dealers can be alerted. Keeps abreast of daily sales statistics.



##### Charles E. T. Scharpes BBDO

DuPont account executive on Zerone, Zerex talking duck TV spot commercial campaign. Typical activities for Mr. Scharpes: Details eight-week spot campaign with DuPont and agency staff. Hires animator for duck's voice on disk. Studies weather conditions to tie-in anti-freeze just ahead of local cold waves. Helps timebuyers jockey with stations for best availabilities. Prepares radio and newspaper commercials to use in case of last minute TV cancellations. Guards against eight-second advertisement overlapping station's call letters. Supervises filming of campaign. Anticipates next year's advertising with costs, rates, and sales records.



##### William C. Martin Geyer, Newell & Ganger

Embassy Cigarettes account executive in charge of the half-hour CBS-TV show, "The Web," which is in 35 markets. Typical activities for Mr. Martin: Determines campaign theme. Gets hard pressed class A time by close cooperation with timebuyer. Supervises and coordinates all phases of eye and ear appeal commercials by Jonathan Blake. Directs story conferences. Through the assistance of the research department, accumulates daily sales reports. Carefully studies each of the 35 markets to eliminate sales weaknesses. Attends afternoon dress rehearsals, and evening performance to make sure show and commercials maintain a high standard.







# How Oyster Shell covers 56 markets with \$40,000

**Spot radio, used year-round to reach farmers, sells chicken-feed supplement in 20 states, makes a little go a long way**



When city-bred advertising executives hear about how wide a coverage is achieved by Oyster Shell Products Corporation in using year-round spot radio in farm markets and how little they spend, the reaction is nearly always the same. Most of them raise their eyes implor-

ingly to heaven, and then feel like going out to the nearest recruiting office of the Foreign Legion.

It just doesn't seem possible. For a grand total of some \$40,000—nearly half of the firm's total ad budget—Oyster Shell Products manages to cover a total of 56 farm markets with ra-

dio, in 20 big agricultural states. And, the feed firm manages to make that \$40,000 figure s-t-r-e-t-c-h over a period of 52 weeks, not just a month or two.

Results? Just look at the record:

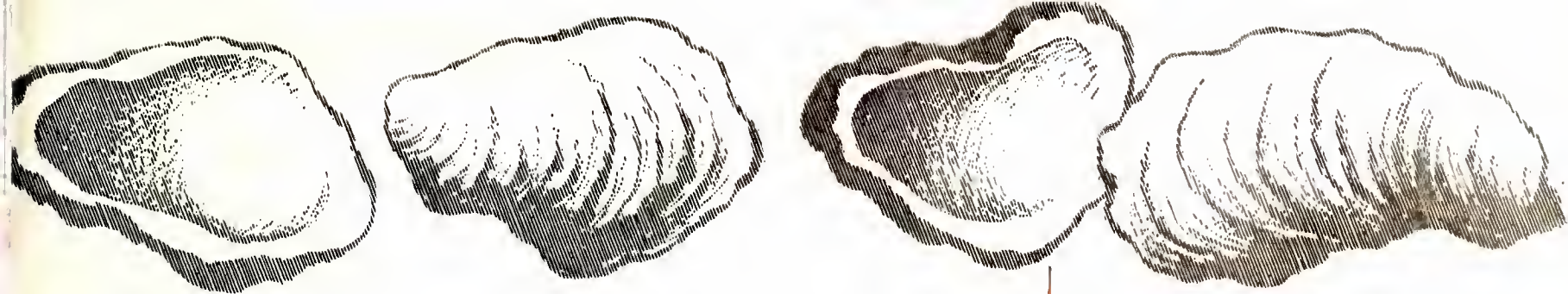
1. A high percentage of the nation's farmers and poultry-raisers feed their



DAVE THOMAS, CECIL & PRESBRY V.P. (FAR LEFT), HANDLES THE OYSTER SHELL ACCOUNT, SITS ON KEY PLANS BOARD







crushed oyster shells, in various sizes, to their flocks to promote better laying, and to help hens lay eggs with stronger shells.

2. Radio is considered by both the firm and its ad agency, Cecil & Presbrey, as one of the key factors in building a business that now runs, according to trade estimates, to quite a respectable annual wholesale rate.

3. The firm's name, and its "Pilot Brand" feed supplement product, are as familiar a piece of Americana on poultry farms today as the Sears, Roebuck catalogue, tractors, and red barns—thanks largely to farm-area radio.

What does this neat trick for Oyster Shell Products in radio is not as magical as it might sound. In fact, like all good tricks, the explanation is disarmingly simple.

Basically, the secret lies in two things: (1) A consistent approach that hasn't changed in 30 years of general advertising and, except for refinements in technique and timebuying, hasn't changed for 15 years in radio; (2) Efficient use of the radio medium, based on both client and agency knowledge of living and listening habits of farmers.

From a humble, live-copy campaign on three big farm stations (KOA. Denver; WHO. Des Moines; WDAY. Fargo. N. D.) in 1936, the spot radio announcement campaigns of Oyster Shell Products have made real progress. Today, they are transcribed one-minute announcements on 56 big farm-area stations. Frequencies haven't changed, however. In the beginning, one announcement per week was used. Except for a stepped-up two-per-week campaign during the food-hungry years of World War II, it's still one-per-week. All that's grown is the station list.

Timebuying is done by Cecil & Presbrey's Charlotte Corbett who puts all the care into it she might use on a multi-million dollar campaign, although it is one of the smallest "national" accounts in the shop.

"We add stations to our list for two reasons," states the C&P timebuyer, who also handles agency timebuying for Philip Morris, Electric Auto-Lite, and Red Top Brewing. "When the client decides that a sales area needs bolstering with spot radio, the word is passed to me and we start looking first for good early-morning, then for noon-time availabilities. These are nearly always adjacencies next to farm news programs. Or, we may spot something good in what station reps offer us, and I will recommend it up the line to the account executive."

Adds Miss Corbett: "There's no set formula we use in selecting stations, such as using only 'powerhouse' stations in farm areas. We do have several 50 k.w. stations on the list to get coverage in a thinly-scattered poultry-farm area. Often, however, we will buy time on small stations that do a good job of coverage in a concentrated poultry-raising area.

"The big yardstick that we use is 'Does the station reach the farmer we want to reach, and does the availability offered us have a good audience?' Incidentally, since about 60% of our buying is in less-expensive early morning slots, we seldom have ratings to go by. We judge, therefore, on the basis of good mail responses, success stories, and dealer reaction."

Since Cecil & Presbrey has to work against a tight spot budget, which averages between \$700 and \$800 per station per year, the timebuying is done very cautiously. There's no plunging, no "saturation" campaigns. Not when each one-minute announcement slot can't cost more than about \$15 each week, on a 52-time basis. Often, good slots which cost more have to be passed by.

The growth from three stations in 1936 to 56 stations today has been slow, but it has been steady. In 1937, three more were added; one was added in 1938; one each year in 1940 through

(Please turn to page 69)



**Charlotte Corbett and Hazel Speight of Cecil & Presbrey help hand-pick radio outlets**

Oyster Shell Products air budget goes for e.t. daytime announcements on these stations:

KOA	Denver	Colorado
WBRY	Waterbury	Connecticut
WDAN	Danville	Illinois
WMBD	Peoria	
WGEM	Quincy	
WDZ	Tuscola	
WGBF	Evansville	Indiana
WOWO	Ft. Wayne	
WFBM	Indianapolis	
WIOU	Kokomo	Iowa
WMT	Cedar Rapids	
WHO	Des Moines	
KDTH	Dubuque	
KCLO	Mason City	
KMA	Shenandoah	
KSCJ	Sioux City	
KWWL	Waterloo	
KGNO	Dodge City	Kansas
KOAM	Pittsburg	
WIBW	Topeka	
KFH	Wichita	
WCSH	Portland	Maine
WBZ	Boston	Massachusetts
WBZ-A	Springfield	
WELL	Battle Creek	Michigan
WIBM	Jackson	
KDAL	Duluth	Minnesota
KYSM	Mankato	
KSTP	Minneapolis	
KROC	Rochester	
KFRU	Columbia	Missouri
KWTO	Springfield	
KMMJ	Grand Island	Nebraska
KRVN	Lexington	
WJAG	Norfolk	
WOW	Omaha	
WKXL	Concord	New Hampshire
WHCU	Ithaca	New York
WJTN	Jamestown	
WDOS	Oneonta	
WGY	Schenectady	
WDAY	Fargo	North Dakota
KFYR	Bismarck	
WADC	Akron	Ohio
WHKC	Columbus	
WHIO	Dayton	
WRFD	Worthington	
WORK	York	Pennsylvania
KDSN	Aberdeen	South Dakota
WNAX	Yankton	
WWVA	Wheeling	West Virginia
WBAY	Green Bay	Wisconsin
WCLO	Janesville	
WKBH	La Crosse	
WKOW	Madison	
WOMT	Manitowoc	

**STRATEGY:** By limiting farm radio schedules to one daytime announcement per week per station, Oyster Shell Products manages to stretch its \$40,000 budget for the above 56 stations. The payoff comes from consistent, 52-week formula





Most efficient: Godfrey's Lipton plugs are high on "Best Remembered" lists, are tops in getting viewers to buy brands

Waning appeal: Texaco's commercials on Berle TV show are now more disliked than liked; have high remembrance score



# Do viewers remember your commercial?

Advertest study shows even "disliked" commercials sell if they're remembered well by viewers

**TV** Philip Morris admen delight in telling this story:

Soon after one of the "Big Three" tobacco firms began using a catchy jingle in virtually all of its TV selling, a Philip Morris adman was making a train trip down to P-M's big factory in Virginia. He had just settled himself comfortably behind a newspaper, when he heard two men nearby start a spirited discussion re-

garding tobacco advertising. A conditioned reflex acted; he perked up his ears. From their voices, he soon recognized them. One was an agency executive; the other was a high ranking official of a competitive cigarette firm.

The agency man was talking. "Let me tell you, *everybody* is going for that TV jingle we've created for you. My wife hums it. My kids hum it. Even the maid hums it. It's terrific!

Viewers adore it! Why . . ."

The cigarette man broke in sourly. "Maybe so, maybe so. But why do they all go out and buy Philip Morris?"

The above story may, or may not, be apocryphal, even though SPONSOR heard it from a reliable source.

However, it illustrates a point: The TV viewers may love your commercials to death, but the funeral may be held



at the cash register. On the other hand, viewers may reach to turn off their sets when your TV commercial squeezes every bit of selling out of its allotted time, but they may remember it—and act on it—when their hands are reaching for a product on a supermarket shelf.

To most hard-working TV admen, this isn't news any longer. Studies reported in SPONSOR, such as those made by Hofstra-NBC (see "Hofstra study No. 2," 18 June 1951) and the American Management Counsel (see "Before you think your commercial," 2 January 1950) have confirmed this. So have other studies made by Horace Schwerin and Daniel Starch.

Well, then, what *does* make a TV commercial work . . . that is, sell?

A good deal of light has now been thrown on this tricky question by a new study of TV commercials, made by Advertest Research (New Brunswick, N. J.). The study was made during the period of 11-20 October 1951 in the New York City and New Jersey areas in range of New York's seven TV stations. A careful, socio-economic sample of some 759 viewers were quizzed personally by Advertest on a variety of subjects.

Respondents were asked detailed questions about the commercials they remembered best, liked or disliked most, or which had prompted respondents into "sampling" a product. Viewers were also asked how they felt about commercials generally, and allowed to air some favorite gripes.

SPONSOR feels that this exclusive report on the full findings of the new Advertest study is important to all users of the TV air, whether at the network or local level. This can be judged from a look at the highlights of the recent TV study:

1. "Remembrance" seems to be the strongest link between a TV commercial and a viewer who is motivated by it into sampling the product.

Among the first five products in a list of those "sampled" because of TV, three of them—first place *Lipton's Tea*, second-place *Ajax*, fourth-place *TV Guide*—were also the leaders in their product categories respectively among "best remembered" commercials. Two others—third-place *Tide* and fifth-place *Heed* deodorant—were also very high on the remembrance lists among product categories. Others on the "sam-

(Please turn to page 79)

## 1. How 29 leading TV advertisers were ranked in remembrance, like-dislike, sampling\*

*Advertest study results show that products which rank high in their respective categories by having the "Best Remembered" commercials are most likely to rank well among "sampled" products whose testing is traced to TV commercials*

Product name of category leader	Score in "Best Remembered"	Rank in "17 Best Liked"	Rank in "8 Most Disliked"	Rank among "11 Most Sampled"
<b>Ronson</b> (lighters)	77.5%			
<b>Chesterfield</b> (tobac.)	74.7%	3		
<b>Lipton's Tea</b> (bever.)	74.0%	12		1
<b>Texaco</b> (gas, auto)	73.0%	6	2	
<b>Bulova</b> (watches)	72.9%			
<b>Pepsi-Colo</b> (soft dr.)	61.0%			
<b>Schoefer Beer</b> (beer)	58.9%	11		
<b>Ajax</b> (cleansers)	58.0%	9		
<b>Lux</b> (soaps)	54.1%			
<b>Philco</b> (radio & TV)	52.0%		6	
<b>Westinghouse</b> (appl.)	50.2%		7	
<b>Ford</b> (automobiles)	47.3%	16		
<b>Beechnut</b> (candy)	41.4%			
<b>Armstrong</b> (rugs)	33.2%			
<b>Birdseye</b> (foods)	28.9%			
<b>TV Guide</b> (pub.)	17.5%			4
<b>Con Edison</b> (utility)	15.8%			
<b>Howard Clothes</b>	15.0%			
<b>Stopette</b> (drugs)	14.2%			6
<b>Others of interest (not leaders)</b>				
<b>Lucky Strike</b>	54.8%	1	3	
<b>Tide</b>	41.8%			3
<b>Philip Morris</b>	28.1%		1	
<b>Heed</b>	14.0%		4	5
<b>Rheingold Beer</b>	14.0%		5	
<b>Ivory Soap</b>	12.4%			7
<b>Muriel Cigars</b>	4.1%	2		
<b>Lustre Creme</b>	2.4%			10
<b>Johnson's Wox</b>	Less than 2%			8
<b>Dri-Glo Wox</b>	Less than 2%			9

Blank space indicates product did not score among top group in category specified.

\*SOURCE: "Study of TV Commercials" made by Advertest Research. Survey made with socio-economic sample of 759 viewers in N. Y.-N. J. area during period of 11-20 October 1951.

## 2. Viewers' choices of TV commercials as to type and method of presentation\*

### Types:

<b>Live action</b>	45.2%
<b>Cartoon and/or stop motion</b>	44.5%
<b>Film (oport from cartoons)</b>	8.4%
<b>Slides</b>	.9%
<b>No choice</b>	4.3%

### Method of commercial presentation:

<b>Singing or dancing</b>	55.6%
<b>Story or dramatic</b>	23.2%
<b>Announcer reading</b>	15.3%
<b>Barker or pitchman</b>	4.5%
<b>No choice</b>	2.9%

### Method of product presentation:

<b>Showing product being used</b>	38.5%
<b>Showing how product is made</b>	24.5%
<b>Telling what product does</b>	20.6%
<b>Description of product</b>	15.0%
<b>Famous person endorsing product</b>	1.4%
<b>No choice</b>	4.9%

NOTE: In many cases respondents named more than one choice.

\*SOURCE: "Study of TV Commercials" made by Advertest Research.





# Why blame the program

Many readers of SPONSOR no doubt have seen the article in a recent trade magazine (editor's note: *Broadcasting*), a forthright article by Tom Hotchkiss in which he referred to "the tired radio salesman . . . plodding his route from door to door, peddling the same dingy wares." Hotchkiss also had some pointed comments on "diseased programing."

Both scourges, tired selling and diseased programing, have been the despair of self-respecting radio men these many years. But when Mr. Hotchkiss placed most of the blame for uninspired programing on the shoulders of the program director, we wondered whether someone shouldn't offer a word or two in defense of the unfortunate P.D.

The program director is placed in the not-too-enviable position of having to please most of the people most of the time. Program directors have their failings yet even with the best of equipment, energy, and intentions—our harried program directors must try

to please, at one and the same time, the manager, who sometimes measures over-all programing by what his friends tell him: the sponsor, who may expect his local show to sound like a network show, to pull results like a network show—without paying the network price; and the aforementioned salesman (account executive) who often doesn't know just what he wants, except that it's not what he's getting.

Sometimes, by chance, the program director even tries to please the listener. But too often a distressing chain of circumstances stifles the director's urge to be creative and original.

Nor, in the case of the radio salesman, should the sincere, hard-working breed be discredited by classification with the "tired" variety who, along with their "dingy wares," are hampered by dingy selling methods and, in some cases, even by dingy personal appearance or a poor sense of what constitutes good manners. In fact, in measuring the radio salesman, we might paraphrase "let's separate the men from the boys" to read: "Let's separate





# Director?

**Pressure from too many masters (sponsor, station's manager, salesmen) keeps him from obeying the real boss — the public**

the account executives from the peddlers."

In short, let's not brand the genuine, versatile, and inventive program director and radio salesman with the same iron we use on the "tired" of the lot. Faulty operation in any department of radio reflects on all other departments.

But let's presume that good program ideas do inspire good selling methods. Just how far should an average local station go in elaborating on production? Should the station press its limited facilities to the hilt, to satisfy the determined bidding of a salesman or sponsor—and end up sounding like a burlesque of big-time? Or should the average local station rely on simple formats, clean-cut, down-to-earth programs—in keeping with limited talent, equipment, and funds on hand?

Even the use of the tape recorder, recommended by Mr. Hotchkiss in his desire to escape the usual stereotyped studio-produced program, can be overdone and, indeed, as we listen to the canned parade of transcribed, taped, and rebroadcast programs day after

day, station after station, we long for the pioneer days of "live" programs that may have been of "bush-league" caliber by modern, hot-shot standards—yet one felt there was someone at the other end, at that precise moment, alive and in the flesh and trying to be at least mildly entertaining.

Mr. Hotchkiss also might have brought up the epidemic of imitation in radio today. Radio has become monotonous to its own members, just as to listeners, because of its enslavement to imitation. One quiz show, one mystery show, one half-hour of screaming females and overbearing m.c.'s begets another. Everything must be framed around a complex format, allowing for an overload of commercials, including cow catchers and hitch hikes. The feeling of spontaneity, freshness, and unassuming human interest is scrapped in an attempt to compromise the stipulations of sponsor, manager, sales, programing, and God bless 'em(?), the temperamental talent. The listener, God rest his tortured soul, is welcome to the residue!

The ulcer-producing disk jockey mania is another source of sewage resulting from radio's addiction to imitation. The poor man's Robert Q. and Garroway have burdened the jaded listener with their own warped ideas of music, their own little gems of musical misinformation. All listeners are "squares" in the disk jockey's way of thinking. He knows better than the man with his hand on the dial what should be played on the air—or at least that's the impression one gets from listening to such segments of bedlam and cacophony.

When we tune in at any one hour and hear nothing but news, nothing but audience shows or soap operas, nothing but drama or disk jockeying—we may well assume that someone is trying to outdo someone else, that programing is based on just how far one station can go in trying to cop another's idea and put it to better, or worse, use!

Hotchkiss places the blame for what he calls radio's "crumbling foundation" on "diseased programing." We wonder if, in turn, diseased program-  
(Please turn to page 68)



## B. L. BENNETT

**Continuity-Publicity Director, WKBZ, WKBZ-FM (Muskegon, Mich.)**

The article above—a defense of the harassed station program director and an attack on the bugaboos inflicted upon him—was written by B. L. Bennett, continuity-publicity director for WKBZ-AM-FM, Muskegon, Mich. Bennett has a varied background fusing the practical and the scholarly. The 37-year-old director began at WKBZ in 1940. Before that, he spent three years in display advertising for William H. Hardy Company, Muskegon's biggest department store. He also spent one year in display advertising for the Cunningham Drug Store chain, Detroit. He left WKBZ once, for 22 months, to engage in an unsuccessful struggle to make something of a near-bankrupt day-

timer station—first as assistant manager, then as manager. A broadcaster with a literary bent, he has written numerous freelance magazine articles. His topics have ranged from the Lone Ranger to little-known historical personalities, like Captain Walker. "The Man With the Branded Hand." He has had published a boys' adventure novel, "Danger Trails North." Besides turning out a weekly movie column for Schlossman Theatres, Inc., he is now writing, for the third time, his first adult novel. Bennett, who is single and articulate, says: "I believe working radio men should speak out against some of the uncomplimentary (and, in many cases, unjustified) gripes about radio."



# Public utilities on the air

## PART TWO

OF A TWO-PART SERIES

**Use of radio and TV has gone up sharply on local level. SPONSOR study finds news preferred programming by far, with drama also favored**

When it comes to local-level advertising, the nation's electric and gas utilities are becoming very broadcast-minded. This fact stands out clearly in every recent survey of local and regional utility advertising, including a two-month-long study by SPONSOR. Here are some of the outstanding symptoms:

- About three out of four utilities are using spot radio. About one out of four of the larger firms is using spot television, where there is TV coverage.
- The broadcast advertising share of local utility budgets is growing steadily. It's averaging 13.5% today—a 25% increase over last year. The total expenditure is an estimated \$5,500,000 annually.
- The approach is far more varied than it once was. Utilities used to con-

fine themselves largely to spot announcements and "prestige" programming; today broadcast audiences are reached via campaigns that include everything from TV feature films to radio farm news.

• The "sell" is more vigorous. Caught between the devils of cheap government power and higher taxes and the deep blue sea of higher operating costs and the need for new consumer markets, utilities use every good device of broadcast advertising to tell their public relations story, add more customers.

On the other hand, SPONSOR discovered that several important electric and gas firms ignore airselling completely, or give it only a passing nod. Radio-TV's share of ad budgets can be as small as 0.1%. A billion-dollar firm

like the West Coast's Pacific Gas & Electric can be locked in a life-or-death public-relations battle with government power and practically ignore air advertising, meanwhile pouring fortunes into other ad media.

At the same time, a gas company in the Midwest reported recently to the Public Utilities Advertising Association that it was putting "about 70%" of its ad budget into radio. Certainly, the use of radio and TV is increasing, but there are still many inconsistencies and much misunderstanding. However, many utilities are learning how to profit by the air experiences of firms like those included a little later in this SPONSOR study.

In one utility field—that of business-managed electric companies and combination electric-gas firms—some of

### Public utility program preferences in spot radio & TV\*

Activity	% using
News, news commentary, farm news.....	46.5%
Drama (c.t. shows, co-ops, film).....	19.5
Service shows (cooking, homemaking, etc.).....	12.5
Popular music (c.t. shows, records, etc.).....	6.0
Live or c.t. or TV announcements.....	4.0
Variety, quiz, sports, entertainment shows.....	4.0
Classical music (c.t. shows, recorded).....	3.0
Forum and panel shows .....	3.0
"Mr. & Mrs." shows, interviews, etc.....	1.5
Total .....	100.0%

\* **Note:** This chart is based on a SPONSOR study of local-level public utility program preferences covering some 250 radio and TV stations in the U. S. In a few cases, one large utility would sponsor a similar show in several markets. This was figured as one "air operation" to avoid overweighing. Otherwise, shows were figured separately.

news

46.5

Most popular program form with utilities is news and commentary, like that of MBS co-op Fulton Lewis, Jr.

drama

19.5

Ziv-transcribed "Bright Star" is typical of star-name drama vehicles used locally in both radio and video





# News in Action on Television

another Public Service from CON EDISON

TELEVISION: NEW YORK'S CON EDISON PROMOTES TV NEWS, WEATHER SHOWS IN BRANCH-OFFICE DISPLAYS



RADIO: L.A.'S SOUTHERN CAL. GAS COMPANIES PLUG 11-YEAR-OLD CLASSICAL MUSIC SERIES VIA HUGE POSTERS

the smokescreen of mystery that surrounds the proper use of broadcast advertising is being blown away. The prime mover here is the Electric Companies Advertising Program (see "Public utilities on the air, Part I," SPONSOR, 19 November 1951). One of the major effects within the industry of the ECAP year-round campaigns in network radio since 1943 has been to make many utilities (1) aware of the abilities of broadcasting in handling a tough public relations job, and (2) to set an example in reaching audiences at low cost—as little as \$1.66 per thousand, via *Corliss Archer* on CBS.

An N. W. Ayer executive who works closely with ECAP, Dwight C. Van Meter, puts it this way: "I don't think there's any question about public utilities becoming more air-minded. Although we have not made an official survey to determine local-level use of radio and TV by ECAP members, I can tell you that a good deal is being

done. In the periodic ECAP advertising plans sessions with ECAP members, many ad managers among some 140 member firms have told me that they are consistently using radio and TV, or are increasing their use. Many employ the local commercials ECAP prepares for them.

"ECAP would not take all the credit, of course. We know it's made many members and non-members aware of how broadcasting can do a public relations job for them, as well as improve business. Other national, regional and state associations have done an equally-good job. However, much of this would probably have happened anyway. For instance, the rapid developments in rural electrification have created new utility and appliance customers among farmers, and many firms use radio to reach them. Television is being used, more and more, since it is at the same time an effective ad medium and a source of new revenue

through added load factors. The growing awareness of the value of good industry public relations has caused many utilities to expand their advertising into an ever-growing media list at the local level. There's still much to be done, but we're glad that we've helped."

Even with the excellent educational jobs being done regarding utility advertising by organizations like Public Utilities Advertising Association, ECAP, Edison Electric Institute, American Gas Association and other groups, there is a distinct scarcity of information available regarding one major point: What types of local-level air advertising are most widely used by electric and gas utilities?

To find the answer to this question, SPONSOR recently conducted a nationwide survey on this subject. Two months were spent by SPONSOR staffers in querving some 250 radio and TV  
(Please turn to page 72)



# WHAT ARE THE HOT ISSUES THE

## 1 Radio networks are being reborn

**To the average sponsor, the twists and turns of** the four nationwide radio networks has been a source of confusion during the past year. Changes in basic network policy have occurred in increasing number, to the accompaniment of rumors galore. But the clear fact beginning to emerge amid the rate readjustments, sales policy changes, merchandising innovations, etc., is that sponsors are now witnessing the birth of the network of the future.

Most current and most talked about among network radio's birth pangs is the new NBC reorganization plan which got an airing last week at the network's Boca Raton meeting. Here, in brief, are the highlights of what's happened to the NBC plan thus far—followed by highlights on changes shaping up among those other lusty infants, CBS, MBS, and ABC. (Boca Raton details appear on p. 2.)

SPONSOR's general conclusion after a nationwide survey of NBC affiliates is that NBC's effort to reevaluate rate structures of its affiliates will be generally successful, despite adjustments as NBC and individual station meetings continue and discontentment among those affili-

ates who lose revenue thereby. But the important point for advertisers to remember is that it makes little difference for them precisely how NBC adjusts internally. The total cost of the present NBC network (before new stations were added) does not go up or down as a result of the individual station adjustments since they balance one another out. What is important for sponsors about NBC's reorganization is that it is designed to please them in the long run by making network radio easier to buy and more flexible. Not part of the originally announced organization plan but definitely linked with this entire trend is the recently announced NBC guaranteed-circulation plan. With its guarantee of the number of listeners who hear the sponsor's commercial, this plan combines the benefits of a magazine's guaranteed circulation with network radio's inherent advantages. It goes magazine a step further by guaranteeing *attention* to the advertisement rather than mere guaranteed purchase of a copy of the magazine. The new emphasis on merchandising is another step in the magazine-technique approach.

NBC's major rival, CBS, meanwhile is going through its own process of evolution all its own. Efforts to describe what

(Please turn to page 82)

## 3 Sports tip: check on local rights

**Sponsors, who've been picking up the radio and TV tab of football, baseball, hockey, wrestling and boxing tourneys,** will keep a sharp eye peeled on the legal scorecard in U. S. District Court, Philadelphia, the 17th of December. The courtroom competition there involves professional football in particular, but the outcome may well have far-reaching effects on sponsorship of all sporting events.

In a nutshell, here's what the Philadelphia legal hassle is about:

The National Football League, which represents 12 pro football clubs throughout the nation, will contend it has every right to determine whether or not pro football games shall be televised. It will maintain that bringing the games free into the parlor will be equivalent to cutting the throat of its boxoffice earnings. Consequently, it will petition the court to dismiss the Federal Government's anti-trust suit against it.

The Government's case, as SPONSOR learned in Washington from Victor Kramer, of the U. S. Justice Dept.'s Anti-Trust Division, hinges on three questions: "Are the football teams conspiring to restrain trade? First, are

they depriving broadcasters of revenue and sponsors the benefits of advertising? Second, are they depriving the public of the right to see the games free on TV?"

Only a toss of the coin can now determine which side will win this showdown case. What seems fairly certain, SPONSOR learned, is that the NFL will shrug aside the issue, by decreeing that henceforth football teams individually will decide whether or not their games shall be televised.

In following this course, NFL will be taking its cue from the National and American Baseball Leagues. The past fall (24 hours before the Government took action against the NFL) the baseball leagues voluntarily avoided possibility of an anti-trust suit, by ceding game-televising decisions to the individual baseball teams.

It follows that if the NFL, too, pursues this course, football-loving sponsors would be wise, *now*, to bud up with promoters of their local football teams.

From an overall viewpoint, the Philadelphia court case brings to a head the long-seething sponsor-vs.-sports promoter debate: Does televising of sporting events in fact increase or decrease the boxoffice take?

Answers are a dime a dozen, depending on who you

(Please turn to page 83)



**network radio is changing fast**

**report to ad men on sports sponsorship**

**new BMB-type study is on the way**

**survey shows 77% listening outside parlor**

## 2 Baker launching BMB project soon

**A bigger and better version of the 1949 BMB** measurements of the circulation of broadcast advertising (which still remains a vital buying tool) will be in time-buyers' hands sometime after March, 1952.

That's the word from Dr. Kenneth C. Baker, who used to head up the now-defunct BMB. Baker is now a partner in Standard Audit and Measurement Services, Inc. of New York. With his partner, Michael R. Notaro, Baker is currently in the process of reviving the BMB-type study, one of the most useful items a timebuyer can have at his elbow.

According to Baker, the new study, for which CBS (see Howard S. Meighan's comment regarding CBS and the new BMB on page at left) and about 325 stations have already signed up, will be "precisely comparable" with the old BMB figures. Also, it will show much more data on non-subscribing stations. (Other webs will soon get a strong pitch from Baker.)

These factors alone should be a boon to agency time-buyers. Comment (from J. Walter Thompson's Jane Shannon) is representative of many "We very definitely

need such a study in buying time. We're still using our 1949 BMB, even if it is out of date. Of course, we pencil in our own corrections as best we can and make informed guesses as to changes in circulation. But, if the new BMB-type reports live up to minimum expectations, we'll *really* have something useful."

Even so, the upcoming study, for which some 750,000 ballots will be mailed to listeners and viewers this March, will have some new wrinkles. Here are a few:

1. Agencies and networks will be able to run special IBM tabulations, showing distribution and circulation among families that have car radios. Also, it will show data on "extra sets" in radio homes.

2. TV will be charted in the new study. Some clear idea of how TV has affected AM's circulation will be given.

3. The base sample for the study will be bigger, but not too much bigger. Says Baker: "There's a point of diminishing returns in this. After you reach it, the increased accuracy isn't worth the extra money."

4. Advertisers who want to measure radio or TV station circulation in order to determine individual dealer shares in a group or co-op air advertising campaign will be able to do so.

## 4 Nets measure individual listening

**To measure radio's circulation and listening, it's** no longer accurate to make your yardstick family listening and radio homes. You have to visit a radio or radio-TV home and find out what the *individual* is doing, where listening is going on. Further, you've got to follow the individual as he drives to work, eats his breakfast in the dining car, visits the barber shop, works in the factory.

This is the great lesson contained in a new study, made jointly by CBS and NBC, and compiled from diaries of the American Research Bureau, Washington, D. C. A nationwide cross-section of 3,600 individuals were measured, and the results, just announced, are eye-opening.

Highlights of the NBC-CBS study:

1. TV has definitely not killed off radio listening. Video's entry into a home has had the effect of dispersing radio listening to other locations than the parlor. Now, 77% of all radio listening in TV homes is done with "secondary sets" in kitchens, bedrooms, dining rooms, cars, etc. In fact, TV families have more radios than non-TV families. Some 46% of TV families have three or more radios; only 35% of radio-only families have that many.

2. Here's how the dispersal of radio listeners to other areas in the home has worked out, and how it affects distribution of total radio listening. For a typical day in August 1951 (not a strong radio month) covering the period between 6:00 a.m. and midnight:

Location	Radio Only	Radio-TV
Living Room	49.5%	22.9%
Kitchen	27.2	50.0
Bedroom	13.2	9.6
Dining room	3.6	6.2
Automobile	1.5	6.3
All others	5.0	5.0
	100.0%	100.0%

3. The woman of the house is now radio's greatest customer, which accounts for the high rank of the kitchen as an "outside-the-living-room" radio listening area. Women do most of the listening in 52% of the families quizzed by ARB. Others: in 21%, father; 13%, daughter; 10%, son; 1% for the rest.

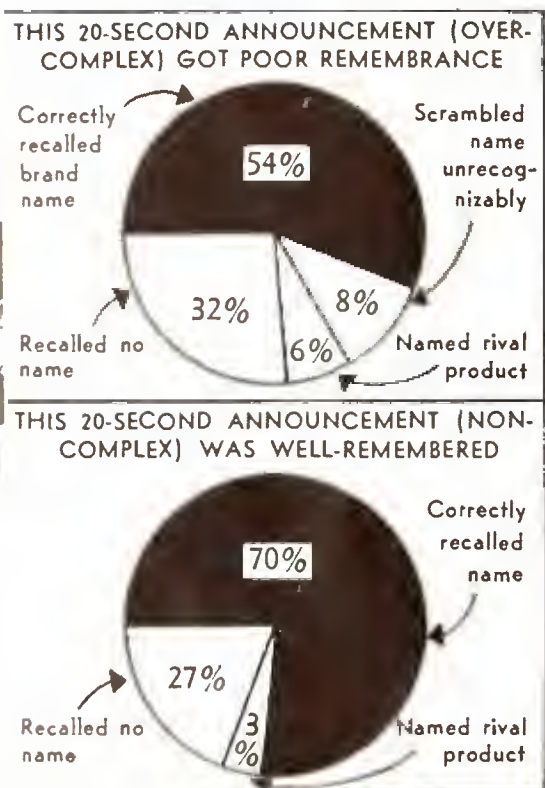
4. Radio wins hands-down in competition with printed media for the public's attention. The survey found that the average U. S. individual spends triple the amount of time with radio compared to newspapers, five times as much with radio as with magazines. Daily figures: radio, 109 minutes average; newspapers, 35 minutes; magazines, 19 minutes. No figures given on radio vs. TV.



- **What can station breaks do best?**
- 1. Stimulate buying action
- 2. Build brand acceptance
- 3. Announce product improvement
- 4. Create demand in desired retail outlet
- 5. Tie-in with holiday or seasonal sales
- 6. Provide broker and dealer support
- 7. Reach hand-picked audiences
- 8. Pin-point sales messages according to region, weather, time, other factors
- . . . . .

# Are you overlooking station breaks?

**You may be surprised to find how much “sell” you can pack into 20 seconds—or less**



Source: Schuerin Research Corporation

60 SECONDS TELLS" AS MUCH AS 180

TOTAL COMMERCIAL TIME DEVOTED TO PRODUCT	% OF VIEWERS REMEMBERING
60 sec.	91%
100	87
140	94
180	94

Source: Schuerin Research Corporation

A few years ago choice radio station breaks\* were about as scarce as a winning ticket in the Irish Sweepstakes. But today “adjacencies” next to *Jack Benny*, *Lux Radio Theater*, *Your Hit Parade* and between high-rated soap operas are going begging in many markets . . . while good one-minute availabilities, which used to be a distant second in the sponsor hit parade, are sold out and often have waiting lists.

Why this swing to minute announcements and away from day or night station breaks—a reversal that’s happened in the last year or so?

SPONSOR queried station representatives, timebuyers and copy chiefs, researchers and advertisers and found that:

1. Both stations and advertisers are responsible for the trend stations build vehicles for minute announcements and usually sell them at the same rates as station breaks; advertisers feel they need longer sales messages to sell new products and meet increased competition.

2. Agency people generally were unaware of the trend “whether we buy 20-second or one-minute announcements depends on the basic strategy of the campaign.”

3. The evidence indicates station breaks are still an excellent buy and advertisers may be passing up many a

\*Station breaks refer to the 30 seconds between programs, are called chainbreaks when between network shows. Five seconds are devoted to local station identification and the remaining time is sold for announcements.

sales “gem” if they overlook them. In the words of Murray Grabhorn, managing director of the National Association of Radio and TV Station Representatives, Inc., “It’s an abnormal trend that will run its course before it goes back to normal.”

Already, “some advertisers that dropped station break schedules a year ago are re-evaluating them now and find that they still represent an economical and efficient advertising buy,” according to Bob Leder, Eastern radio sales manager, NBC Spot Sales.

For example, a Midwest candy advertiser, who had been putting most of his advertising dollars into station breaks in 55 markets, last year cut out nearly all radio in TV areas and went as deeply into TV as his budget would allow. But results were discouraging and unsatisfactory because TV couldn’t cover outside areas served by radio, and TV forced the advertiser to spread his dollars too thin. This fall he was back in radio full blast with a new station break campaign over 55 stations.

SPONSOR ran across plenty of success stories that reveal solid “reasons why” for buying station breaks. Here are three of the most important:

1. They deliver sales messages with impact to maximum audiences. “They are a fine value for reminder copy. P&G maintains a gold-plated list of station breaks and shuffles them on their products,” reported P&G timebuyers.

“Life Savers have used station break announcements since 1941, except for a hiatus during the war, to get across their sales theme,” says a





◀ **Parlor game for sponsors:** Read 20 seconds' worth of your sales copy. Have an associate time you. The number of sales points you can get in will no doubt prove surprising

**Examples of the way three prominent air users have boiled down sales messages into a few well-chosen words:**

.....

**Five-second announcements:**

(#1) **Anner:** *Need a personal loan to take care of bills? Think first about the First National Bank of Boston!*

(#2) **Anner:** *Save with Jenney! Add mileage with Jenney! Get solvenized Jenney Gasoline now!*

.....

**10-second announcement:**

—P.M., *Bulova Watch Time.*  
For a great watch value—choose the handsome *Bulova DIRECTOR!* Complete with expansion band—only \$35.75!

.....

**15-second announcement:**

**Boy:** *Say . . . Why do they call 'em Life Savers.*  
**Girl:** *Because of the hole in the middle!*  
**Boy:** *Why put the hole in the middle?*  
**Girl:** *So they can call 'em . . . Life Savers!*  
**Boy:** *You're going around in circles!*  
**Girl:** *So do Life Savers!*  
**Boy:** *Oh—Nonsense!*  
**Girl:** *No—Five cents!*  
**Anner:** *Yes . . . only five cents for delicious Pep-O-Mint Life Savers!*

**How many selling points can you get over in 20 seconds?**



Young & Rubicam spokesman. Current schedule calls for 75 announcements a week on six stations. (It's interesting to note that they're TV markets and that Life Savers uses no TV.) A recent announcement ended with a little boy saying, "Gee, I wisht I had a nickel" (SPONSOR, 26 February 1951). A goodly number of listeners have sent in nickels!

2. Station breaks offer great flexibility, enabling advertisers to pin-point their sales story and reach hand-picked prospects. Current campaign for Pres-

tone Anti-Freeze uses a "floating" schedule of six and eight-second announcements tied in with freezing weather predictions, during early morning and evening. "These quickie commercials pre-sell Prestone, stimulate impulse buying and remind the listener to buy," explained a station rep salesman. Prestone is a consistent user of station breaks.

3. Station breaks can achieve quick results, as was discovered by the owner of two restaurants in Washington, D. C. He advertised Christmas dinners on

WTOP. By 10 a.m. the advertised-restaurant was 100% reserved. His other restaurant had only 70 reservations so at 1:45 he asked to have special announcements prepared and aired. Before the day was over, he had served 250 persons and could have served more, if space had permitted. By actual count, 99 guests mentioned they had come because of the radio announcements. The restaurant owner is continuing to use station breaks on WTOP.

(Please turn to page 64)



Christy Erk's

# Sphere And Stratosphere

Radio And Video

Radio, conscious of the challenge from television, has lined up Orson Welles in the big battle for listeners. Welles is back on the air early next month in "The Lives of Harry Lime," playing Lime, the "third man." This was Welles' most sensational character you'll recall since he rocked the nation with

his b'dcast of H. G. Wells' "War of the Worlds."

The programs, mostly written by Welles and directed by him, pick up the story of Harry Lime, international adventurer and a fascinating rogue who not always conscious of the He has the assistance of ham Green, the British. Welles will be heard in descriptions, already a

Courier **BUFFALO** EXPRESS

The Times Magazine

# New York Post

TV and Radio

Listen,  
Orson--

By Rex Lordner

# The Pittsburgh Press

Radio and Television

Orson Welles Gets Set for New Radio Intrigue

Series Britain Hears  
Is Coming over Here

By SI STEINHAUSER

"Once upon a time," with nothing to write about, I typed "One of these days, this guy, Orson Welles, will pull something to stand the world on its ear."

A couple of nights later he did his world-frightening "Man From Mars" stunt. Radio listeners

Now, however, I have some advance information about Orson and his plans. He writes me from London where he is making his home that we will be hearing his "Lives of Harry Lime" early in October. As usual the stories are written, directed and starred in by Orson. He plays Harry Lime, the "Third Man," in an arrangement with Grahame Green, British novelist, who created "The Third Man."

Lime is an international adventurer and rogue, who somehow manages to keep on the right side of the law.

The transcribed series is at

that 39 of already i and flat for the ve here  
Harry Li  
Man," Welles  
through the  
continents. Per  
don, Rome, I  
Tanglers, Be  
other centers  
casts backg  
Harry  
prod-  
of l

# Chicago

New Radio Show

By Orson Welles

Moving to U. S.

in the  
Wells  
early  
Harry  
"Third M  
most sensa  
he rocked

Los Angeles Times

The Seattle Daily Times

THE BOSTON HERALD

CLEVELAND PLAIN

The Miami Herald

The Detroit





elles Series  
acceptance

Philadelphia Inquirer  
PUBLIC LEDGER  
Newspaper for

Washington Post

Lyons Den - -

By Leonard Lyons

... Next The transcribed program  
will be heard on by Harry Alan Towers, the  
"Third Man" Brit  
Harry Lime." be  
Harry Lime." be

TO RADIO  
Orson Welles  
for listeners.

back on the air  
"The Lives of  
Harry Lime, the  
as was Welles'

character since  
with his  
"war  
with Grahame Greene, the Br  
list, who created "The T  
ways this

Las Morning News

VER POST

KEE

Louis Globe-Demon

HOUSTON CHRO

Courier-Tow

DAILY NE

San Francisco Chronicle

the Press

# newspaper

Orson Welles' return to Radio was greeted with loud cheers by the Press because newspapers know that their readers rate Orson Welles as their No. 1 radio attraction.

# editors

The name *Orson Welles* is MAGIC. It is a guarantee of SRO in the Theatre and top ratings in Radio. Critics are of the opinion that this new Orson Welles series is his best.

# applaud!

This new series of 52 half-hour transcribed programs is entitled *The Lives of Harry Lime*. Orson Welles is starred in the role of Harry Lime, the fabulous rogue made famous by him in *The Third Man*. Suspense, Intrigue, Danger and Romance run high throughout the series. It is Orson Welles at his very best.

Zither music by ANTON KARAS, composer of *The Third Man* theme, together with full concert orchestra under the direction of SIDNEY TORCH provide background music for the series.

Produced by  
**HARRY ALAN TOWERS**

**LANG-WORTH** DISTRIBUTING CORP.

113 West 57th Street, New York 19, N. Y.



## PLASTIC SPRAY

SPONSOR: Bostwick Laboratories, Inc.

AGENCY: Grey

**CAPSULE CASE HISTORY:** *Julie Benell on What's New features new or unusual products; stimulates sales for them. On one show she demonstrated Bostwick's plastic spray for decorating Xmas trees; also a bomb spray for extinguishing home fires. This single \$60 participation drew well over 100 phone calls for the products. And, as a result of unusual demand, Bostwick's home office in Bridgeport had to ship additional bomb sprays via air freight.*

WFAA-TV, Dallas

PROGRAM: What's New



**TV  
results**

## SKIN AID

SPONSOR: Sea Breeze Laboratories, Inc.

AGENCY: BBDO

**CAPSULE CASE HISTORY:** *Sea Breeze's TV objective was to introduce and foster distribution for their all-purpose antiseptic skin aid. Three participations on the Home Is Happiness show mentioned a free sample offer. Within an eight-day period, WDTV was swamped with 1,800 requests for Sea Breeze and they continued to come in. About 40% of the requests were from outside the immediate Pittsburgh vicinity, enlarging Sea Breeze's potential sales area.*

WDTV, Pittsburgh

PROGRAM: Home Is Happiness

## KITCHENWARE

SPONSOR: Permanent Stainless Steel Corp.

AGENCY: A. S. Black

**CAPSULE CASE HISTORY:** *The company's TV film announcements ask that interested viewers call and arrange for a free demonstration of the merchandise at home. Under this set-up, the sponsor was swamped with inquiries after only two participations on TV Kitchen, an afternoon show. One man, as a result of these \$50 participations, sold three cookware sets in one morning. And each complete stainless steel set costs over \$250.*

KPRC-TV, Houston

PROGRAM: TV Kitchen

## TV SERVICE POLICY

SPONSOR: Consolidated Television

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Consolidated Television ventured into TV advertising with a one-time announcement. Their offer (via an \$81 participation on a 4:00 p.m. film feature) was a TV service policy for \$19.95. Within a 24-hour period, 16 TV service policy sales were made. Thus Consolidated's mid afternoon experiment brought a gross return of \$917.70, or a return of \$11.33 on every \$1 spent on TV.*

KHJ-TV, Hollywood

PROGRAM: Film Feature

## COSMETIC FORMULA

SPONSOR: Dr. LeFohn

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The doctor, a Phoenix woman, developed a cosmetic formula for the skin which she then wanted to put on the market. She decided upon five minutes of TV time to show her special formula to women viewers. Within 48 hours after the five-minute demonstration, more than 400 phone and mail orders came in for the \$3 jars of cream. The gross return: well over \$1,200. Cost to Dr. LeFohn: \$65 for station time.*

KPHO-TV, Phoenix

PROGRAM: Five-Minute Demonstration

## CHAIRS-LAMPS-DRESS

SPONSOR: Crowley Miller

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A five-minute show offered a special on living room chairs and lamps plus a woman's dress. Viewers were directed to phone in orders immediately, even though it was Sunday. And, before the show was ended, the switchboard was jammed. Newspapers ran copy identical to that of the TV pitch, but pulled practically no response. The next day's post-TV sales totalled \$16,000, with a great portion of store traffic mentioning the TV show. Video outlay: \$135.*

WXYZ-TV, Detroit

PROGRAM: Five-Minute Demonstration

## CHILDREN'S RECORDS

SPONSOR: McGowan's Record Shop

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Jimmy's Junior Jamboree (Jimmy Valentine) is a variety show with a changing day-to-day format aimed at children. It includes kid talent, spelling bees, hobby time, and a birthday club. Recently, McGowan's wanted to announce the personal appearance of Capitol records' "Bozo The Clown" at their store; spur children's record sales. A single 20-second announcement was the only promotion and hundreds of kids jammed the store to see the clown.*

KSTP-TV, Minneapolis

PROGRAM: Jimmy's Junior Jamboree





WILMINGTON MORNING NEWS, WILMINGTON, DELAWARE, THURSDAY, SEPTEMBER 27, 1951

## Frankly Speaking

By Bill Frank

Once upon a time, an orator rose in the Roman Senate, perhaps adjusted his toga, looked over at a fellow senator sitting off by himself — and then launched into a tirade that has come down through the years.



This orator—Cicero, by name—damned Catiline for civic immorality.

And in the course of his condemnation, Cicero cried out: "O tempore—O, mores!"

The pony translation would be: "O, the times; O, the customs!"

A more punchy translation would be: "O, those shocking times!"

And in the centuries that have passed since Cicero's oration against Catiline, any number of men and women have stepped up to the public forums and cried out with the same militant tone for all decent people to be decent to one another—not because of laws but because we'd like others to be decent to us.

Beginning tonight—and continuing for the next three or four Thursday nights—WDEL-TV (channel 7) becomes a forum for a discussion of morals in our time.

And aptly enough the over-all title is "These Shocking Times!"

Wilbert Smith, executive secretary of the Wilmington Council of Churches, will be moderator. Appearing with him tonight will be Mrs. Dorothy Banton, superintendent of the Kruse School; Dr. Henry H. Welch, executive secretary of the Welfare Council of Delaware, and Judge Elwood F. Melson of the Family Court.

They will probe, as it were, into the problems of youth and will wrestle with the subject: "Are We Giving Youth a Fair Chance?"

Next week, a panel will discuss morals and education; then comes the topic of morals and politics and finally morals and business.

The other day I saw...

luncheon with Walsh, Jim A. the for the tic I am I'm pan pos as

And so, in these days of 1951, when the question of morals and public life is being examined, we find a local television station courageously defying other TV competition by staging a program that might not be exactly entertaining in the popular sense of the word.

But the management of WDEL-TV takes the position that perhaps its local "voice" might go out into the community and stir at least a small discussion of what's happening to moral codes and moral thinking.

A successful hostess I know has al-  
practiced but one rule of  
ment. She pours

*The Series*  
"These Shocking Times"  
is carried by WDEL-TV in its endeavor to meet the public needs of the communities it serves.

**WDEL-TV**  
WILMINGTON, DELAWARE

**WDEL** AM  
TV FM

Represented by

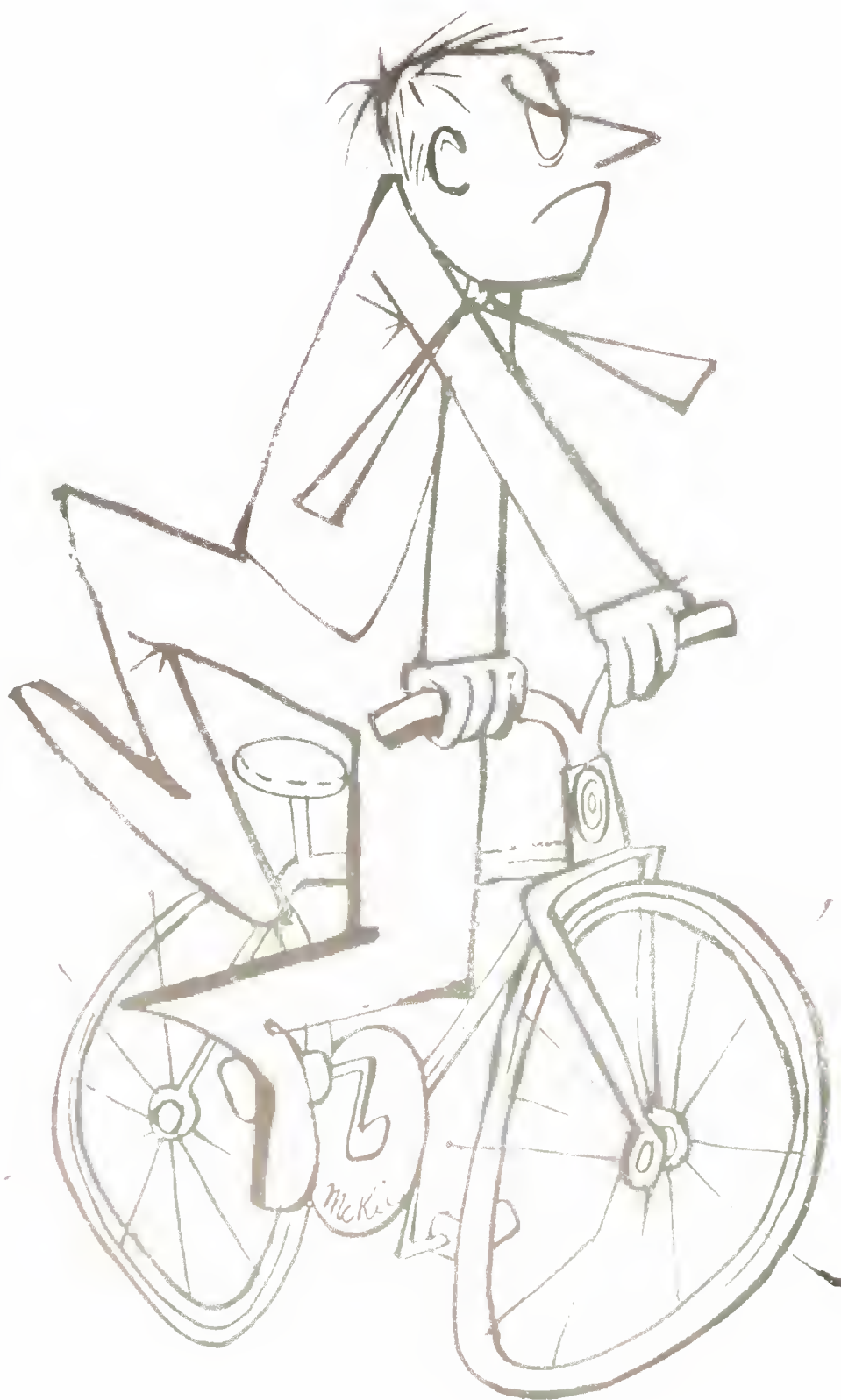
ROBERT MEEKER Associates

Chicago • San Francisco • New York • Los Angeles

3 DECEMBER 1951



# It pays to buy the giant



Now, more than ever. For in Chicago, WBBM now delivers 56.4% more radio homes\*—and a 36.8% higher average weekly rating among these homes†—at a lower cost per home than *before the advent of television*. Today WBBM delivers more radio homes and higher average ratings at a lower cost per home than any other Chicago radio station or major advertising medium. The *buy* is **WBBM\***

★1947-1951 comparison of *actual radio homes tuned* to WBBM per quarter-hour. In these four years, the number of radio homes in metropolitan Chicago alone has increased 15.7% . . . and even more throughout the entire 237-county WBBM area.

†From July-August 1947 to July-August 1951. This increase is apparent during every period of the broadcast day—morning, afternoon and evening. It means an increase of more than 15 million home impressions delivered by WBBM each week during 1951 over 1947 in metropolitan Chicago where TV is strongest . . . and *even more* impressions in the five-state "outside" area where WBBM has virtually no TV competition.

\*For the same cost as in 1947, you *now* get 56.4% more WBBM listeners per dollar than in 1947, before TV.

\*Chicago's Showmanship Station • CBS Owned  
50,000 watts • Represented by CBS Radio Spot Sales.





economy size!







## Mr. Sponsor asks...

**Is it impossible to sell men's apparel effectively on radio and TV?**

**Bernard Aron** | Vice President  
Wings Shirt Company  
New York

### The picked panel answers Mr. Aron



Mr. Mogul

We have used radio and TV to do such a tremendous job of selling men's apparel that to us the question is purely a rhetorical one. Our client, Barney's Clothes, Inc., grew from a small "hole in the wall" to the largest independent men's and boys' clothing store in the city of New York, *exclusively through the use of radio*. In later years, we broadened our schedule by the addition of newspapers and then television. We have since dropped newspapers, and Barney's advertising has been concentrated in radio and some television.

Another famous men's wear name that we successfully promoted almost exclusively through the use of radio is "Elevators" shoes. I'm sure I don't have to tell you how famous that name is.

For many years we handled the advertising of Clipper Craft clothes whose greatest success was unquestionably attained during the period when their entire national advertising effort was concentrated in network radio.

The productiveness of any advertising medium depends on how it is used. As in everything else, it takes that much-abused thing called "know-how" to realize the full potential of radio and TV to sell men's apparel, but the

fact that we have done it successfully every time we had the opportunity is certainly proof that it can be done.

**EMIL MOGUL**  
President  
Emil Mogul Company  
New York



Mr. Brandon

In these times when such media as radio and especially television are reaching into advertisers' budgets, many men's wear makers are among those pondering this question. Usually, they stick with the familiar printed media. But only because these are familiar, not risky.

In my opinion men's apparel can be sold on radio and television as successfully as in printed media. Take a look at the new world of television. Our largest men's wear maker, Arrow, took a fling a couple of seasons back with the Phil Silvers show. They gave it a good budget hypo but they didn't have the formula that makes even printed media interesting. The show lacked excitement so the consumers passed it up. It's the same in printed media. If the ad is not dramatic, it doesn't matter whether it appears in *Life* or the *Peoria Gazette*, the commercial won't be read in spite of the money spent.

Today, however, Arrow has the successful show that is selling men's wear. They've got the show and showman in Herb Shriner and they've got the right budget. Another of our famous men's wear names, B.V.D., placed 20-second

announcements and received substantial proof of the success of this form of television advertising. It is still recognized as one of the great success stories on television.

Radio has already proved that it can sell men's wear. Such large clothing chains as Robert Hall, Barney's and others have had and are having amazing success through their radio appropriations. A nationally branded line like Clipper Craft clothes enjoyed similar results with *Stop the Music*.

The men's apparel makers who are today passing up radio and television are doing it because they just can't afford it. But the ones who can are seriously considering these media.

The success or failure of men's wear advertising on radio and television depends on: (1) How much can the maker spend? (2) How effectively is the show presented with the budget used? (3) Will the commercials have the entertainment so necessary in these media?

**SHEPHERD BRANDFON**  
Account Executive  
Hirshon-Garfield  
New York



Mr. Phillips

First of all, we cannot speak for radio as we have had no experience with that medium. Now, as regards television: we ran our fourth show starring Herb Shriner on 1 November (ABC-TV). To date, both we ourselves, Shri-



ner and the television station have received hundreds of letters from dealers and consumers, all complimentary, on the show. Although it is too early to report in general on the effectiveness of the medium from a standpoint of sales, we do have some indication from the mail received so far, that some viewers are purchasing the merchandise advertised on the show.

We have likewise heard from some retailers who have conducted successful promotions tying in with the Arrow TV show.

Perhaps in about two months we will be in a better position to report further as to whether TV will effectively sell men's apparel.

GEORGE A. PHILLIPS  
Advertising Manager  
Cluett, Peabody & Co., Inc.  
New York



Mr. Bess

Certainly not. We feel that as far as Robert Hall is concerned radio definitely sells men's apparel — suits, coats, slacks and sports togs. In talking about Robert Hall we are talking about more than just selling apparel itself. For we are selling a method of merchandising that apparel—the low overhead, supermarket way of selling clothing which definitely appeals to men because we're showing them the reason why they can buy quality at a reasonable price.

Therefore we find radio is an ideal medium for this "reason why" copy. The whole principle of Robert Hall clothes merchandising is summed up thusly: the family can now buy their clothing the way they buy their groceries. And using radio gives us frequency coverage in a market which we can't get out of a newspaper. We sell in our announcements not only specific items such as all-wool worsted suits, sports jackets, overcoats but, in the same announcement, we sell a policy of why they should buy this merchandise. At Robert Hall we do use newspapers in a very heavy degree as part of our over-all picture but the papers may stress only one promotional item and not the store's entire over-all policy.

(Please turn to page 71)

**MR. SPONSOR:**

# Here's a Record Show!

**New Orleans' Top Afternoon Show  
Is Setting New Records for Sponsors!**



- It's the "Hit Parade" of New Orleans . . .  
two hours of popular platters . . . interspersed with  
breezy comments by genial Bob Hamilton.  
For sales-a-plenty, buy "Top Twenty" . . .  
the perfect combination for spot participation!

- Write, Wire  
or Phone Your  
JOHN-BLAIR Man!





# *The* Taj Mahal





# ... *a name to remember*

Considered one of the world's most beautiful buildings, the Taj Mahal represents a standard of excellence in architecture unsurpassed for more than three centuries. Built entirely of white alabaster by an Indian ruler to symbolize the beauty and purity of his wife, the Taj Mahal is remembered by all who view its magnificence and breath-taking splendor.

Acknowledged as a leader in the broadcasting industry for nearly twenty-five years, FORT INDUSTRY, in each of the busy markets where its stations are located, represents the finest in high-caliber programming and spirited public service. The name FORT INDUSTRY is remembered by successful advertisers as first choice for sales results.



## THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WAGA, Atlanta, Ga.  
WGBS, Miami, Fla. • WJBK, Detroit, Mich. • WSAI, Cincinnati, O.  
WSPD-TV, Toledo, O. • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • KEYL-TV, San Antonio, Tex.

NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, ELdorado 5-2455 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



# roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## WGY marks 25 years of farm airers with dinner-broadcast

In upstate New York recently, WGY celebrated a quarter-century of farm broadcasting. To mark the event 300 friends of WGY, Schenectady, and station personnel gathered for a dinner and special broadcast at Schenectady's Hotel Van Curler.

The hour-long broadcast featured



Chester H. Lang, General Electric Company vice president, as principal speaker; Stanley G. Judd, Vermont state commissioner of agriculture; C. Chester DuMond, New York state commissioner of agriculture and markets; and Dean Elizabeth Lee Vincent, New York State college of home economics, Cornell University. Other program participants included Merl Galusha, WGY's farm broadcasting supervisor, and Ed W. Mitchell, WGY farm adviser.

Photographed at the festive gathering were (photo above): Robert F. Reid, WGY-WRCB supervisor of sales; James Beiermeister, Maritime Milling Co.; Merl Galusha; and George L. Peck, WGY-WRCB supervisor of promotion, publicity. Photo in next column: Robert B. Hanna, WGY-WRCB stations manager; Merl Galusha; Mrs. Walter Whitney; the Reverend Walter Whitney; Dean Elizabeth Lee Vincent, college of home economics, Cornell U., and Mrs. Merl Galusha.

The event brought to mind the actual amount of air time devoted to agriculture during this 25-year period. Actually, it totals 1,500 solid hours of farm news and farm service, reaching a rural audience in 51 counties of east-



ern New York and western New England.

Among the notables appearing in past years before the WGY mike on farm shows have been Franklin D. Roosevelt and Harry S. Truman.

How successful this endeavor has been is shown by WGY's schedule—with farm broadcasting a programming cornerstone. And, in the 25-year span, 1,000,000 pieces of mail have been received pertaining to agriculture and WGY farm airers. Additionally, a report from the New York State College of Agriculture shows that over 80% of the requests for bulletins on agriculture and gardening comes from WGY listeners. ★ ★ ★

## Liberty Cash Stores up food sales 30-75% with d.j.

Liberty Cash Grocers, Inc.—one of the mid-South's largest wholesalers—have parlayed a big year-round daily radio promotion into increased sales for 63 independently-owned Liberty Cash stores located in Memphis, Tennessee, Mississippi, Arkansas, and Alabama.

The step-by-step program-building procedure, seemingly simple enough, brought rapid satisfaction to product participants and store owners. First, a program, called *Cherry at Two*, was built to run from 2:00 to 3:00 p.m., Mondays through Saturdays, on WMPS, Memphis. The format: a d.j. show featuring Hugh Cherry, one of the nation's outstanding time-spinners.

Picking up the tab was to be a cooperative venture between Liberty Cash Central warehouse and its suppliers.

A cocktail party and banquet acquainted the public and Liberty Cash store owners and personnel with the details. In the lobby of the hotel where the dinner was held were attractive displays of 10 products co-sponsoring the d.j. show (including Mufti spot remover, lighter fluid, shoe white; Diamond matches; Liberty coffee; Evergood meat products). There, Fred Montesi, president of Liberty Cash stores, and H. R. Krelstein, WMPS vice president-general manager, gave store owners full promotion details; showed them a sample of a specially-constructed bin wherein all products would be displayed in each store.

Grocer cooperation was quickly evident after this introductory display, with cooperating products getting 100% distribution; prominent store position; and sales surges up 30% to 75% for all items. To help maintain sales, WMPS employs a retail coordinator. ★ ★ ★

## Poster adds value to brewery TV impressions

The Peter Hand Brewery Company (through BBDO, Chicago) is heighten-



Three-sheet poster plugs beer, Boston Blackie



ing the impression value of their local level poster advertising and, at the same time, cutting production costs on TV film commercial presentation.

Both poster and TV plugs for their Meister Brau beer are tied in by actually using a three-sheet poster on the opening and closing commercials of the Hand Brewery's *Boston Blackie* show on WGN-TV (a Ziv production).

These same three-sheet posters are placed in shopping centers throughout Chicago on or near retail beer outlets. Thus Meister Brau gets valuable point-of-sale zone advertising. In future months, the beer will be featured on the posters, with *Boston Blackie* promoted on the lower half of the poster. This suggests a way for an advertiser to combine two visual media—one in the home in black and white; the other in full color where beer is sold. ★★

### Grandma Cookie built on solid radio foundation

The Grandma Cookie Company of Portland distributes varieties of cookies through all of Oregon, southwestern Idaho, and southwestern Washington. For this distribution they employ

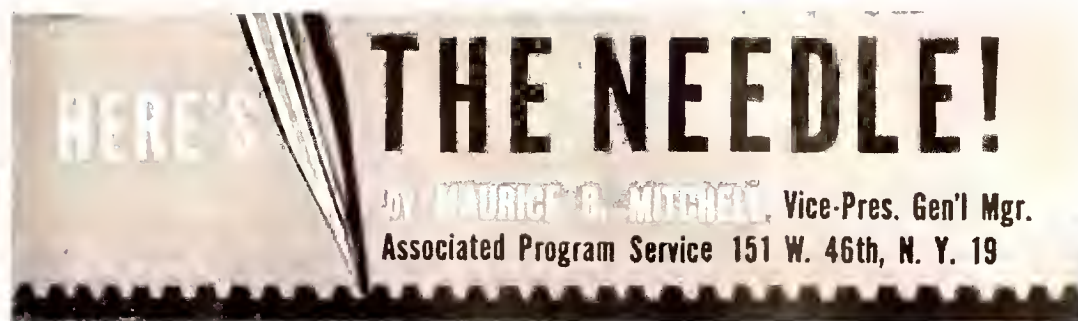


Merrie Virginia, pals like Gulbert cookie jars

10 truck driver-salesmen who service 3,000 dealers. Just recently, the firm expanded and built a new building.

Right now, 85% of the ad budget is in radio and supporting material, and Grandma Cookie's aggressive policy, through Searcy Advertising, is working full-time. First, the cookie company started with the *Firefighters* show in 1949. Program tie-ins were advanced with the aid of the Portland fire department, with three Fire Fighters Brigade meetings attracting 3,000 children at each get-together. At the meets, there were demonstrations of fire fighting equipment by men of the Portland fire department. And, for kid

(Please turn to page 76)



BE MEAN TO YOUR SALES STAFF—and boost sales doing it! Here are ten ways to make life miserable for your order-takers:

1. **SPOIL THEIR CHRISTMAS** by holding a big sales-meeting on Friday afternoon, December 21, setting up a big sales goal to be met December 26-29. This will recover that "lost week" between Yuletide and New Year's, get you off to a good start in 1952.

2. **RUIN THEIR PLANS** well in advance by announcing that no vacations will be allowed except those between May 15-June 30. This will free them when you need them least, keep them working in August when there's real Fall potential.

3. **KILL THEIR TV WATCHING** by assigning every man to one evening's work each week, making calls between 7-9 P.M. This will make them tell your story without interruption to many new prospects.

4. **UPSET THEIR SMUGNESS** by talking to any newspaper classified ad manager about the difference between "voluntary and solicited" business . . . then set up a new commission plan that pays off only on the latter.

5. **UNCOVER THEIR WEAKNESSES** and cure their shyness, too, by making them go through practice pitches in front of your entire staff at regular meetings. This will make them better salesmen, though they'll hate you for it.

6. **TAKE THE SOCIAL FUN** out of life by asking them to put a note on your desk each morning telling what they plan to do that day and where they expect to be. This system has been known to produce calls occasionally.

7. **JANGLE THEIR NERVES** by popping into the coffee shop at erratic intervals and ordering them all back to work. They'll find another place, but it will never seem the same again.

8. **CRUSH THEIR PRIDE** by offering their services as sales clerks after-hours during December to retailers who stay open nights. This will teach them why businessmen get gray, make them more thoughtful and considerate salesmen.

9. **SHAME THEM INTO GREATER EFFORT** by taking a few tough prospects under your own wing and making direct sales calls yourself. This may have just the opposite effect, of course, in which case you will have learned something about yourself.

10. **DEFLATE THEIR EGO** by showing, with figures, what a really inadequate job they've done in comparison with local newspapers and other media. Set an even higher goal for 1952 and make them produce—or else.

\* \* \* \* \*

**HOW TO MAKE SALESMEN HAPPY?** Easy. Equip them with APS' exciting Commercial library of over 175 different musical advertising lead-ins . . . and help them become better salesmen by giving them a chance to join the hundreds of alert radiomen who listen each month to the APS series of Transcribed Sales Meetings. The entire package — at cigarette prices! Total cost less than \$5.00 per week, and one year is contract limit. It's a wonderful Xmas gift for your sales staff! Write, phone, wire today! We'll deliver by Christmas.

\* \* \* \* \*

How's your business? Ours at APS is excellent, thanks to you. As we near the end of 1951, we note with pride the fact that we shipped more brand new APS full basic libraries than in any year for the past several, with the new specialized small libraries accounting for several dozen additional subscribers. Reason? Among others, simply because we've provided the only new and different approach to library service . . . sales training, bulletins that help build better station sales and operations, and specialized libraries of all sizes and prices to meet every need. This year has been just the beginning, of course—we have even more extensive plans for change and improvement in coming months. Watch for the news. We keep receiving letters about sales problems. Most of our subscriber stations, happily, feel that our advice and experience in the sales field can help them over a rough spot now and then. They write us about help in selling various lines of business . . . about network problems . . . about their own promotion plans and presentations . . . even about personnel problems (we've placed a flock of good people in sales and program jobs this year!). It's a nice family feeling and we extend a cordial invitation to every subscriber to use us as consultants whenever our advice seems likely to be helpful.



# WOW! 317 STATION SPONSORS

IRENE

AND

FRED

## DUNNE AND MACMURRAY

Together, in the Gay, New, Exciting Comedy-Adventure

# "BRIGHT STAR"

FIVE DISTINCT IDENTIFICATIONS FOR YOU

Including Three Full-Length Selling Commercials!

EACH HALF-HOUR PROGRAM A COMPLETE EPISODE!

★ WITH HARRY VON ZELL ★ AN ALL STAR SUPPORTING CAST

★ SPARKLING SCRIPTS AND PRODUCTION ★ BRILLIANT MUSICAL SCORES AND DIRECTION

It's a riot of newspaper feudin' fuss'n and fun!

**NEVER BEFORE HAS A NEW SHOW CAUSED SO MUCH EXCITEMENT!**

Stations from coast to coast report: Breweries Are Buying! Public Utilities Are Buying! Auto Dealers Are Buying! Newspapers Are Buying! Food Stores Are Buying! Yes! Everybody's Buying the New Show That's the Sensation of the Industry!

THIS ONE WILL PLEASE THOSE HARD-TO-PLEASE SPONSORS...

**WIRE TODAY!**





# STATIONS SIGNED IN FIRST 60 DAYS!



**WDBJ**, Roanoke,  
Virginia. Sold to Striet-  
mann Biscuit Company!

**WORZ**, Orlando, Florida  
Sold to Orlando  
Fletcher Motors, Inc.

**WJER**, Dover, Ohio  
Sold to  
Westinghouse Dealer!

**KTBS**, Shreveport,  
Louisiana. Sold to  
Pak-A-Sak Food Stores!

**WIRK**, West Palm Beach,  
Florida. Sold to Orange  
Crush Bottling Company!

**WUSJ**, Lockport,  
New York. Sold to  
Pies Furniture Store!

**WFBM**, Indianapolis,  
Indiana. Sold to Hudepohl  
Brewing Company!

**KFYO**, Lubbock, Texas  
Sold to Southwestern  
Public Service Company!

FREDERIC W.

**ZIV** COMPANY

*Radio Productions*

1529 MADISON ROAD • CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD



# Radio commercials...

by **BOB FOREMAN**

Mr. Norman Glenn, Editor  
SPONSOR Magazine  
510 Madison Avenue  
New York, N. Y.

DEAR NORM:

Found myself at a surprise birthday party given for Dick Stark the other evening where a big part of the surprise turned out to be on me.

To my amazement, I learned that Dick and Nelson Case, also present, read SPONSOR regularly as well as thoroughly. I might add that this information was volunteered without so much

as a sly segue from yours truly. The reason these able announcers read the book, they said, was that *they feel they should be up on what advertisers are attempting to do*—and your efforts satisfy this craving. All of which leads me to an idea for a column on the fact that good announcers have to have brains. The difference between an intelligent announcer and a voice-worshipper is what can be called The Automatic Inflection.

Having directed thousands of records—  
(Please turn to page 69)

in. Good dialogue and not a phony line in it. Here is radio entertainment at its best.

## radio review

SPONSOR: **Lux Flakes (Lever Brothers)**  
AGENCY: **J. Walter Thompson, N. Y.**  
PROGRAM: **"Lux Radio Theater," CBS**

There aren't many shows or many commercial writers who haven't learned a thing or two through the years from listening to the *Lux Theater*. Personally, I don't hear it as much as I used to, and on 12 November it was like Duz, good to get back to—as slick as ever with James Stewart starring in a drama entitled "Winchester 73."

Commercially, too, the Lux approach was as polished and as intelligently formatted as ever. Mr. Keighley, as usual, m.c.'d and then launched into a straight, but brief, commercial on Lux Flakes—no fancy lead-in, no tricks, no jingle—just straight talk by an able salesman.

Following a tense first act replete with Indian charges, rifle contests, and a Western-type love scene (minus even a trace of the cornball), Keighley commercialized once more, this time describing the movie, "Quo Vadis" . . . thence to a damsel talking about new Lux Flakes, "enriched with color freshener." Here the movie lead-in was handled adroitly as well as convincingly.

The third act break introduced us to an 18-year-old starlet, Susan Bates, and got around to the sales talk after a relevant as well as interesting preface. Again, good copy, well written, made the Lux points convincingly. Finally, in the style which Lux developed and gave to radio and is now followed by so many smart advertisers, the closing commercial was a star-testimonial with the famous lead of "Winchester 73" chiming

## radio review

SPONSOR: **Rheingold Beer (Liebmann Breweries)**  
AGENCY: **Foot, Cone & Belding, N. Y.**  
PROGRAM: **Announcements**

Again it's the beer makers setting the pace in radio copy with Rheingold utilizing Les Paul and Mary Ford, who get name billing in this new warbled commercial. A typical Paul-Ford tune, this suds opus is the best I've heard since Nat "King" Cole did the Wildroot Cream-Oil Charlie aria about six years ago.

Latching on to the fact that Les Paul arrangements are the big thing right now, Rheingold has gone right to the source and put together a Paulist ditty with its bewitching out-of-balance strings and amazing harmony betwixt vocal and background, the latter coming in first by a hair. And unlike most Paul jobs, this one has lyrics which are as clear as a glass of beer.

Here is a slick commercial with plenty of appeal and as up-to-the-minute as what you hear in the juke boxes at your own expense. I don't know what Rheingold had to pay the piper for tune-and-treatment (someone told me \$5,000 for talent), but with the frequency of the Rheingold spot-schedule, whatever the fee, it was well worth it. There ought to be more use of top-name talent on jingles. Caution and economy are probably all that's holding it up, I'd say. So, maybe this one'll loosen things up a bit.

## radio review

SPONSOR: **Theater Guild**  
AGENCY: **Blaine-Thompson, N. Y.**  
PROGRAM: **Live announcements**

Maybe this is old hat, but I can't previously recall hearing a legitimate B'way drama resorting to the most plebeian of all art-forms, radio, as a stimulant to box-office. But I did hear just that the other evening on WMCA; sponsor—the Theater Guild; product—"Barefoot in Athens," Maxwell Anderson's play about Socrates. Sandwiched between a Halo jingle and a Dynamic Stores harangue, both Socrates and Max A. probably had the strangest bedfellows of their joint-careers.

The copy delivered on behalf of the show did perk my interest and make me feel that it was well worth seeing. But the capsule-plot and high lights (such as the dramatic trial of Socrates) could, I feel, have been spiked up a bit perhaps by a dramatized vignette or even a two-announcer treatment; anything but straight announcing. I guess it was the vagaries of recording that kept the Guild out of canned announcements.

On the other hand, I wonder why more Broadway shows don't spend some of their newspaper money in local radio—either in advance of opening or during the first crucial week? It's true, I guess, that the independent-station audience may not be the typical legit-theater crowd, still it must contain a big potential that's never been tapped.

## radio review

SPONSOR: **Robert Hall Clothes**  
AGENCY: **Frank B. Sawdon, N. Y.**  
PROGRAM: **Announcements**

Robert Hall, who knows more about singing commercials than Macy's and Gimbel's put together, has a new ditty which jumps on the hillbilly bandwagon and does same with grace, ease and a lilt. A real cornball vocal treatment backed up by a straw-hat combo (found a copy of *Variety* in the washroom!) pulls all the stops on this type of music-making. The lyrics are as commercial as all of Robert's previous arias and sell price plus quality soundly.


The only bone I have to pick with the type of tune selected to be the clothing chain's spokesman is this: shouldn't the music be relevant? In other words, is it smart to cloak clothes in a haysced garb? Isn't the relevance destructive? Despite the popularity of hillbilly music and the decided cleverness of the rendition, lyric, and clarity of the latter, maybe it's going to un-sell the chain's product in the minds of the most literal (their customers, I daresay). Buckwheat cake-mix and sport shirts, to name just two off the top of the head, are the type of products for which hillbilly music would be valuably relevant, I'd say.



# THE GEORGIA PURCHASE

*only  
a  
combination  
of  
stations  
can  
cover  
georgia's  
major  
markets*

## THE GEORGIA TRIO



**ATLANTA  
WAGA**

5000w 590kc  
**CBS**

**MACON  
WMAZ**

10,000w 940kc  
**CBS**

**SAVANNAH  
WTOC**

5000w 1290kc  
**CBS**

*the TRIO offers advertisers at one low cost:*

- concentrated coverage • merchandising assistance •
  - listener loyalty built by local programming • dealer loyalties
- ... IN THREE MAJOR MARKETS

*represented  
individually and  
as a group by*

**THE KATZ AGENCY, INC.**

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO



## NO KIDS HERE



No, you won't find many youngsters watching the **WHEN "Mystery Theatre."**

**BUT**, if it's a massive **ADULT** audience you're after, you'll find it here. They all stay up to watch the full-length film features on "Mystery Theatre," four nights a week on **WHEN**.

*There are just a few choice participations available in "Mystery Theatre," Monday, Tuesday, Wednesday and Thursday nights at 11:35 on **WHEN**.*

**Say WHEN**  
TELEVISION

TO YOUR NEAREST KATZ AGENCY MAN AND PUT "MYSTERY THEATRE" TO WORK FOR YOU!



**CBS • ABC • DUMONT**  
OWNED BY THE  
**MEREDITH PUBLISHING CO.**



### agency profile

### Barry Ryan

President, Ruthrauff & Ryan, Inc.

Every ad agency worth its salt (and its 15%) has a philosophy by which it operates. And if Barry Ryan, president of Ruthrauff & Ryan, had his way there would be more signs reading "HUMAN BEHAVIOR NEVER CHANGES" hanging around the R & R offices than there are "THINK" signs in the I.B.M. world headquarters.

Does the philosophy pay dividends? Turn to your copy of Standard Advertising Register *Agency List* and take a look at the two full pages of eight-point type it takes to list R & R clients! An increase in billings since 1946 can be shown by many agencies, but how many of them have stacked up a 45-50% increase in the past five years? Well, that's the record of the agency Barry Ryan has been president of ever since he got out of the Navy in 1945.

Barry's father, one of the founders of the firm, had been trained as an engineer, worked as a draftsman, and was a successful real estate operator before he joined Wilbur Ruthrauff in their success-slanted venture. No such moving around for Barry. A few days after the Dean had handed him that important piece of paper at Yale in 1928, Barry was the new office boy at R & R. He may have been the boss' son, but they worked his tail off at progressive jobs before he was allowed to move up to the next higher bracket. That's the period during which he picked up his basic radio know-how.

In those days, when everybody was a jack of all trades, Barry learned the basic concepts of human behavior; a subject that continues to fascinate him. R & R built its rep on mail-order copy; perhaps that's why R & R campaigns have always emphasized the "sell" angle rather than the "arty" approach. Soap powders, autos, and TV sets are highly competitive fields, but R & R's Rinso, Dodge, and Motorola accounts snag a hefty slice of the business in each field.

Barry says, "There's no such thing as *one* ideal media. The important thing is that the product's market characteristics and media pattern must jibe."

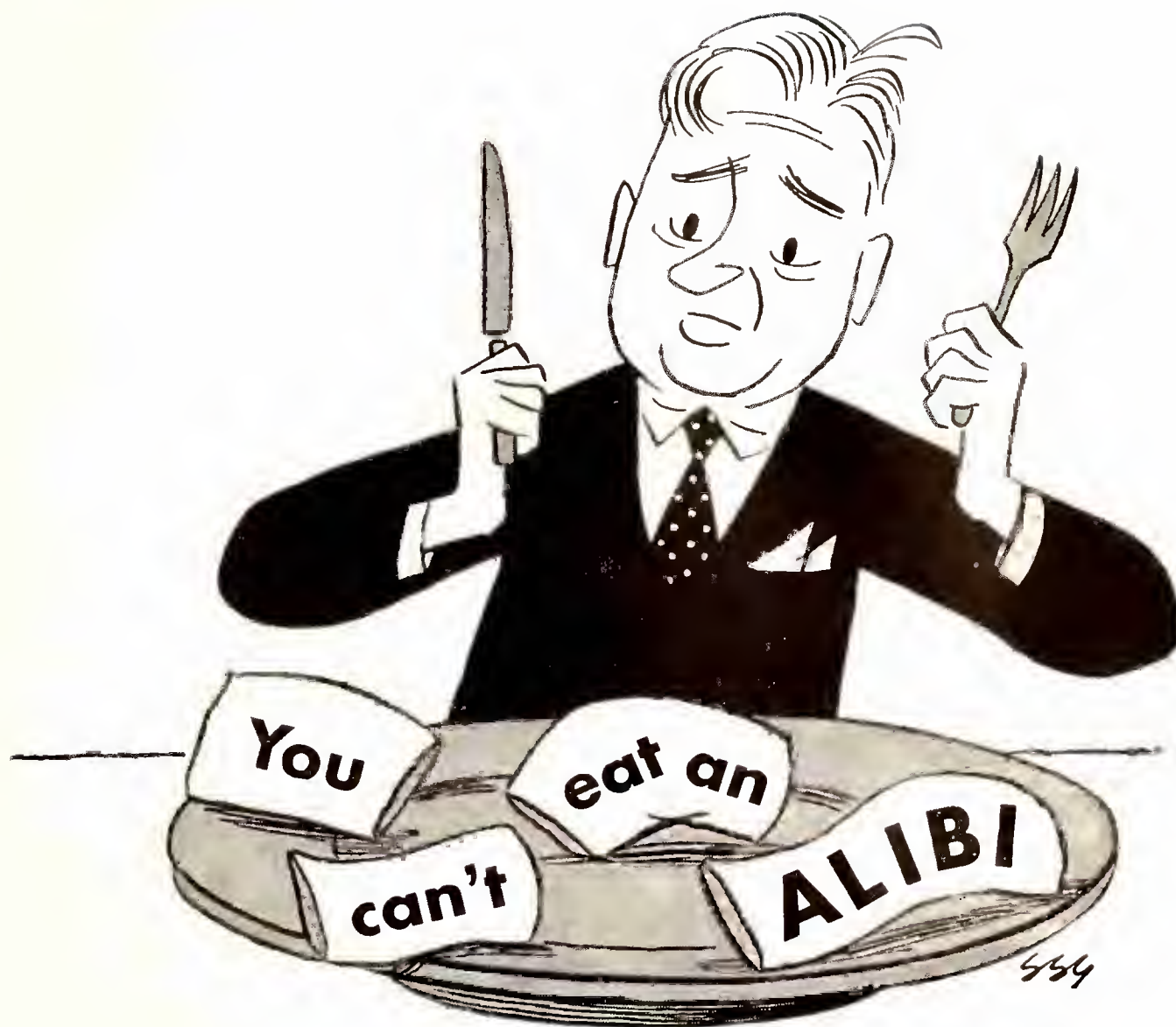
How is a radio or TV show selected? "We'd rather buy a good show in terms of cost per thousand than one that has more 'name' performers than listeners," say he. That would account for R & R's use of *Aunt Jenny* (Lever Brothers), *Gene Autry* (Wrigley's), *Arthur Godfrey* (Lever), and *Ted Husing* (Dr. Pepper) on radio, and *Big Town* (Lever), *Hollywood Junior Circus* (Hollywood candy), and *Gene Autry* on TV.

Barry keeps a check-rein on the agency by living in New York City. You'll see him at his office on the hottest summer day, but as soon as the first snowfall, the bonefish better go into hiding because Barry is Florida-bound.

\*\*\*



## No matter how you slice it...



Alibis won't feed the kitty, or fill the cash register. And if you have to give your customers alibis instead of the particular brands of merchandise they want, it's bad business all around.

Impartial surveys show that among your own customers, the preference for makers' brands is 8 to 1! They won't buy alibis, substitutes, "just as goods," or whatever you call them.

As brands mean satisfaction to your customers, they mean money to you. Well-known, advertised brands pre-sell your customers before they set foot in your store.

**Give your customers what they ask for—  
it's bad business to substitute**

The prestige and reputation of these makers' brands guarantee high standards of quality—assure fewer adjustments, markdowns, or complaints. And, of course, products so well known and trusted move faster, turn over and over to increase your profits.

That's why you make your business stronger when you keep the force of *famous brand names* behind your selling. Let your customers know they can get from *you* the brands they know and want. Why be content—or expect them to be content—with anything less?

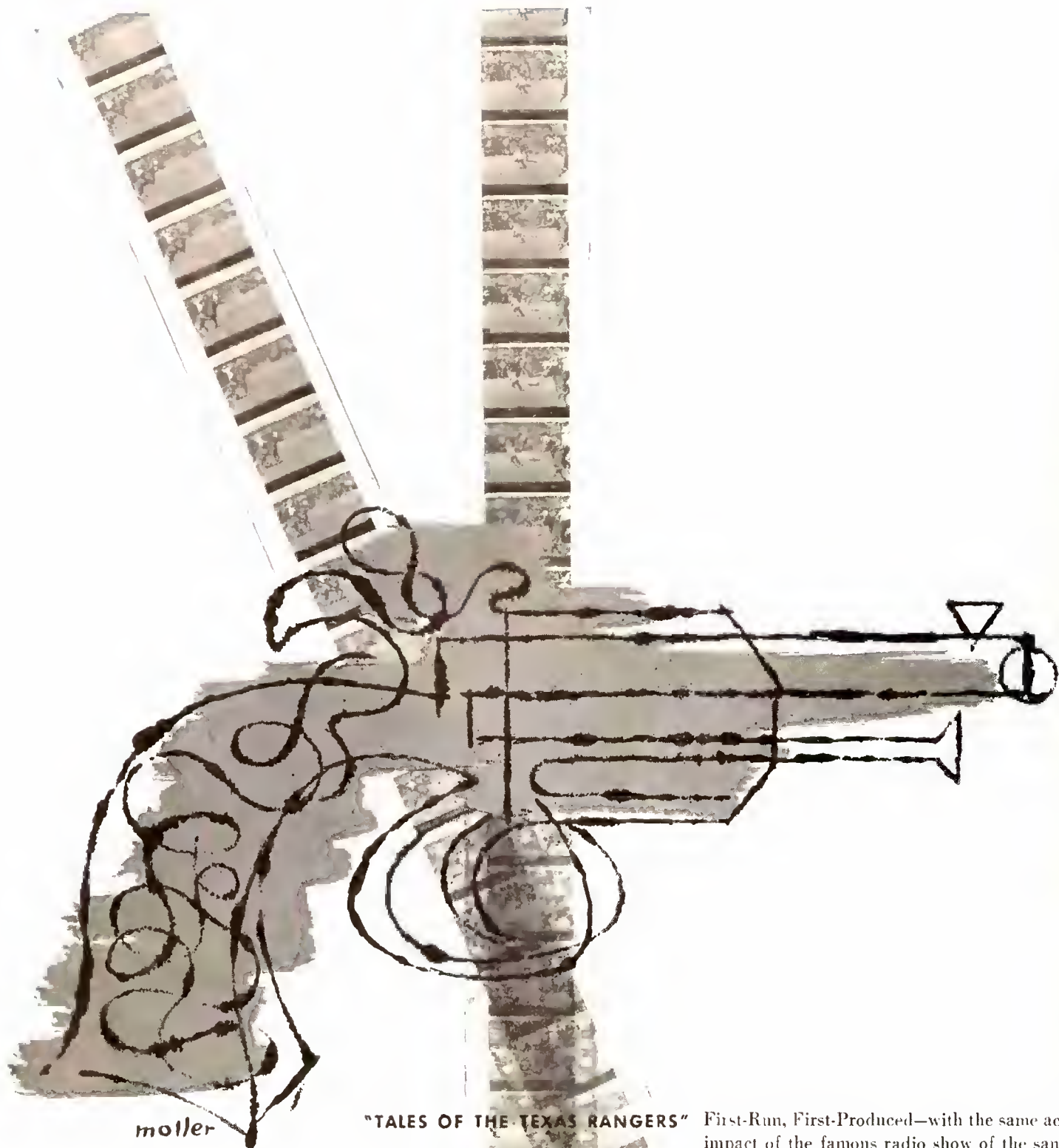
*Brand Names Foundation*

INCORPORATED

*A non-profit educational foundation*

37 WEST 57 STREET, NEW YORK 19, N. Y.





*moller*

**"TALES OF THE TEXAS RANGERS"** First-Run, First-Produced—with the same action, the same impact of the famous radio show of the same name!

- 1 Half-hour episodes—each a complete story.
- 2 Allows for 5 product identifications including time for Full-Length Commercial spots.
- 3 Authentic stories from files of Texas Rangers with a ready-made audience.
- 4 Heavy promotional backing.

on fi



**NBC-TV FILM SYNDICATE SALES**

**30 Rockefeller Plaza, New York, N.Y.**

☐ Rush complete information and prices on "Texas Rangers" and "Dangerous Assignment."

☐ Express postpaid: Audition film, "Tales of the Texas Rangers." Audition film, "Dangerous Assignment."

Name \_\_\_\_\_

Station or Agency \_\_\_\_\_

Address \_\_\_\_\_

*the first time!* **"TALES OF THE TEXAS RANGERS"**

*now available for local and regional TV programs*

This top-rated, big-time show offers all the advantages of a network production. Mail coupon above for exclusive programming in *your* area!

Just about every business in every market wants to get into TV. Unfortunately, though, the average firm with limited product distribution can't compete with national advertisers . . . they run up against prohibitive cost and waste coverage.

The answer? NBC-TV Films. Take the latest development—the offering of major shows like "Tales of the Texas Rangers" and "Dangerous Assignment" for local and regional sponsorship on a long-term basis. They're already established through radio . . . and they've been getting high ratings, a good big share of audiences *everywhere!*

We suggest you bring these shows to the attention of your better prospects. Perhaps there's a bakery, a soft drink distributor, or a laundry for "Texas Rangers." And if there's a brewer in your market, how about Brian Donlevy's "Dangerous Assignment"?

Phone, wire, or send coupon above for immediate action—for prices in your market and audition film. Don't Delay—Mail this coupon today!

**NBC-TV** FILM SYNDICATE SALES

**30 Rockefeller Plaza, New York, N.Y.**





George W. Brett, of the New York Katz office, can show you where one new dwelling unit has been built for each 6.6 persons in Greater Miami during the past five years—against a national average of one unit for each 30.8 persons.

From the desk of  
GEORGE BRETT:  
Sixth in the nation in per capita wealth, the people who live in these homes listen more to WGBS—still delivering the billion-dollar Miami market for less than any other medium or station.

**WGBS**  
50,000 WATTS CBS  
A FORT INDUSTRIAL STATION  
MIAMI FLORIDA

## REPORT TO SPONSORS for 3 December 1951

(Continued from page 2)

### Programing for love-starved is developing trend via airwaves

Pitching woo to love-starved via air waves, a la radio's "Lonesome Gal," is coming vogue. Newest sponsor to enter fluttering-heart-sweepstakes is Burlington Mills (for its Cameo hosiery). In new year (via Hirshon-Garfield, N.Y.), it bankrolls, at cost of \$150,000-plus, 39 weeks of new 15-minute show, "The Continental," on TV web not yet announced. M.c. of 11:00 p.m. show is suave, monocled, wavy-haired Italian actor, Renzo Cesano, who's been making females swoon over KNBH, L.A. NBC has asked packagers Masterson, Reddy & Nelson for audition, with 5-times weekly radio version in mind.

### To turn tables on high costs keep close check on prop buying

Need for sponsors to keep close check on procurement of props for their TV shows was highlighted by recent episode. Major hard-goods advertiser was sponsoring TV show that called for many tables in one scene. Network got high bid which sponsor was able to cut substantially by renting tables on its own from lower-cost outfit.

### Ex-FBI spy in Communist Party now seeking job "clearing" talent

One 39-year-old ex-FBI employee, who for 9 years was paid \$100 weekly by FBI to work as bartender in Communist Party, recently sought job "clearing" talent accused of Red ties with one network. He was turned down. But he told SPONSOR he still hopes to get "Red clearing" post with one of other webs, feels his experience can help prevent public-relations difficulties like recent Elmer Rice blast against Celanese by weeding out just from unjust accusations.

### Lever Bros. going all out to push Rinso jingle contest

Lever Brothers is merchandising to hilt its current Arthur Godfrey \$125,000 Rinso jingle contest (via Ruthrauff & Ryan). During 4-week run of contest, it gets full play over "Arthur Godfrey" CBS-radio, "Big Town" on NBC-radio and CBS-TV. Further hoopla comes from ads in 109 newspaper-comic sections, dealer contests, posters, tie-ins with local Westinghouse Laundromat dealers. Prizes include 400 Laundromats, \$10,000 jackpot.





#### HOW *Radio-Relay* WORKS

The microwaves used for telephone and television transmission travel in a straight line. So relay towers, like those shown, are usually built on hilltops, about 30 miles apart. Each tower picks up microwaves from its neighbor, amplifies and focuses them like a searchlight with electronic equipment, then beams them accurately at the next tower. Radio and television programs and telephone calls can ride the beams at the same time.

## New skyway spans nation with words and pictures

On September 4, the Japanese Peace Treaty Conference at San Francisco was flashed by *Radio-Relay* and coaxial cable facilities to viewers throughout the nation, and coast-to-coast television was a reality.

This transmission of pictures across the United States has been made possible by the new transcontinental *Radio-Relay* system of the Long Lines Department of the American Telephone and Telegraph Company.

Behind this system are years of research and millions of dollars. Special equipment had to be designed and built. Personnel had to be trained in its special use.

Today, the value of the Bell System's television network stands close to \$85,000,000. Yet the charges for the use of this network are low — averaging about 10 cents a mile for a half-hour program. This includes both video and audio channels, all station connections, switching and local channel charges.

BELL TELEPHONE SYSTEM



*Providing transmission channels for the radio and television industries today and tomorrow.*



## STATION BREAKS

(Continued from page 41)

Station reps generally seem to be riding with the trend to minute announcements. "If advertisers want minute announcements, sell 'em minute announcements." And advertisers, particularly those with new products, feel that station breaks are just too short to "educate" the prospective buyer and at the same time build him up into a slight frenzy to buy the product. This strategy on the part of major advertisers started a game of "follow the leader."

Several stations represented by CBS Radio Spot Sales, however, are actively seeking to reverse the trend. They are offering special inducements such as package discounts and local talent tie-ins to prospective buyers of station breaks.

And most station reps agree that stations would be wise to help revitalize the station break business. Comparison was made to the similar situation with one-minute announcements several years ago. "Stations approached the one-minute problem vigorously by building disk jockey shows and home-

maker hours . . . by offering extras of added time and local personality delivery," commented a leading station rep salesman. ABC and Mutual also created co-ops as vehicles for one-minute announcements. NBC recently has opened up one-minute "adjacencies" to five nighttime sustaining programs. CBS, Mutual, and ABC all have such slots available.

But most stations today offer no incentive to buy station breaks. Rate cards read, "announcements, one minute or less" and the price for all lengths is the same. Advertisers justly ask: "Why should I tell my story in 20 seconds when I can do it in 60?" Also, daytime minute "slots" in TV markets generally have as good ratings as nighttime station breaks, and they cost about half as much.

Several CBS Radio Spot Sales represented stations are meeting these problems with package discounts. WEEL, Boston, for instance, offers a 10% discount for a three days-a-week schedule, 20% for six-days-a-week, plus a 5% discount on a 26-week contract or a 10% discount on a 52-week contract. In addition, an advertiser gets another 25% discount if he buys 21 or more announcements a week.

Guy Cunningham, head of presentations for CBS Radio Spot Sales, explained that there were other special inducements, including announcements recorded by top local talent and five-second announcements at 50% of full station break rate.

The local talent "extra" can pay off handsomely. Cedric Adams, CBS-WCCO's star on-the-air salesman, recorded 20-second announcements for Blue Cross-Blue Shield. They were aired nightly for a month. Some 3,000 listeners wrote Adams for information on enrolling in the health insurance plan. Responses came from 500 individual towns in Minnesota, and from 180 other towns in seven neighboring states. In addition, 9,000 letters and telephone calls were received by the Blue Cross-Blue Shield office. (The success of this campaign has led them to purchase a half-hour show on WCCO, *Dinner at the Adams'*, also featuring Cedric Adams.)

Inherent nature of the station break is to *sell hard*. They drive home the big feature, the main appeal of the product with a walloping blow. They should do it with clearness and conciseness; they should do it with dis-

# WDBJ FOR ROANOKE AND SOUTHWEST VIRGINIA

The million people in WDBJ's coverage area will earn nearly a billion dollars this year. Here's WDBJ's family coverage, according to the 1949 BMB:

*Day — 110,590 families in 36 counties*

*Night — 85,830 families in 31 counties  
and 3 to 7 days weekly*

*Day — 90,320 families      Night — 66,230 families*

AND in Metropolitan Roanoke WDBJ's average share-of-audience is from 50.8 to 74.4 percent of total sets in use from 8:00 A. M., to 10:00 P. M. (C. E. Hooper — 23,191 coincidental calls Dec. 1950 through Feb. 1951.)

For further information:

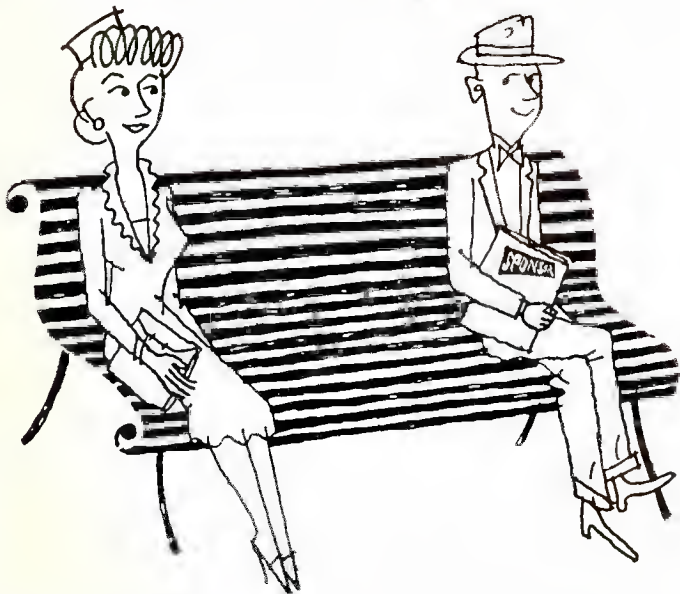
Write WDBJ or Ask FREE & PETERS!

**WDBJ** Established 1924  
CBS Since 1929

AM — 5000 WATTS — 960 Kc.  
FM — 41,000 WATTS — 94.9 Mc.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION





***Shortest distance between buyer and seller***

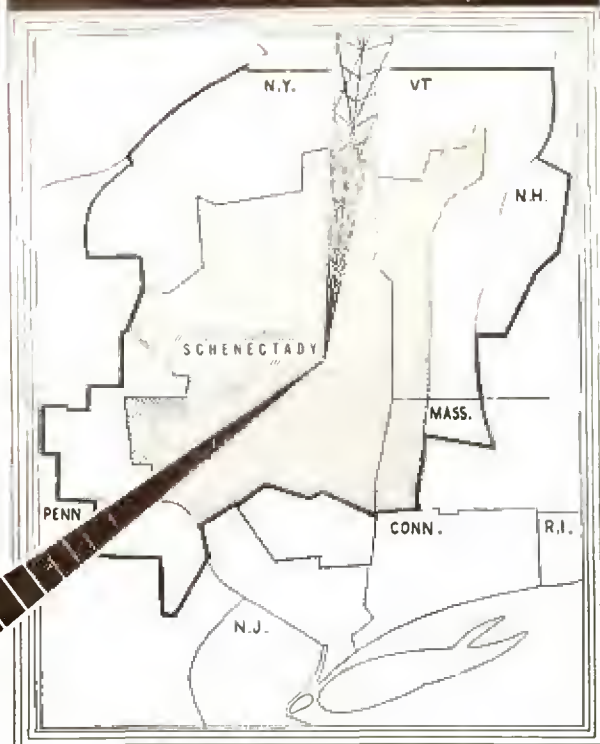
... pinpointed to the national advertiser and his advertising agency. For complete data, write Norm Knight at 510 Madison Ave., New York 22.

**SPONSOR**  
*For buyers of broadcast advertising*



# ONLY ONE STATION COVERS

The SEVENTEENTH STATE\*



- 22 cities
- 428 towns
- 54 counties
- 2,980,100 citizens
- 840,040 radio families
- only NBC station
- more people than 32 states
- more goods purchased than 34 states
- more spendable income than 36 states

\*a compact market of 54 counties in Eastern New York and Western New England whose population exceeds that of 32 states.

# WGY

A GENERAL ELECTRIC STATION

THE CAPITAL OF THE 17TH STATE

REPRESENTED NATIONALLY BY NBC SPOT SALES

tion to catch listener attention immediately—points stressed by a top agency copywriter.

The telephone ring followed by "Hello, Breyer's calling—", "Whiz-z-z, best nickel candy there iz-z-z!", the whimsical boy-and-girl conversation for Life Savers, the talking train whistle for Bromo-Seltzer are just a few of the announcements that combine an attention-getting device with their sales message.

Schwerin Research Corporation studies emphasize the importance of avoiding the temptation to try to put over too many sales points. Generally, only the brand name and one idea associated with it can be gotten across effectively. A kind of "mental indigestion" in the listener takes place when too much is crowded into the announcement. Schwerin tests (charts on page 40) reveal that only 57% of the audience remembered the brand name in

★ ★ ★ ★ ★ ★ ★ ★

"We have a definite respect for radio and will continue to use it to the utmost as long as radio continues to do a good job."

ROBERT J. FABACHER  
Adm. Mgr., Jackson Brewing Co.

★ ★ ★ ★ ★ ★ ★ ★

an over-complex announcement, whereas 70% remembered the brand name in an uncrowded one.

Schwerin studies have also shown:

1. That longer commercials are not necessarily better remembered. A laboratory experiment on this point revealed that in two cases where the test copy was cut down from three full minutes to one minute there was no significant difference in audience remembrance of claims made. The extra time was not effectively employed. For example, three-minute Commercial A was remembered by 94% of the audience. But when Commercial A was cut down to one minute, it was remembered by 91% of the audience.

2. That placing a commercial within a program does not automatically gain higher remembrance. Commercials can borrow from shows, but a great many of them do not. In some cases, non-identity of mood between program and commercial seems actually to have lowered effectiveness of the announcement.

3. Under the above conditions, station-break announcements often stand a good chance of doing as good a job as longer announcements—they deliver



their message in a concentrated manner, and only a minority of "program commercials" are at present succeeding in borrowing effectiveness from the shows they are in.

Station breaks generally use less than half the wordage of minute announcements. Rate cards usually specify 15 to 50 words for station breaks, 125 words for one-minute announcements.

WHEN should station breaks be used, and WHY? HOW MUCH do they cost?

Most frequently named uses for station breaks, because of their suitability to light or heavy repetition, were: to stimulate buying action . . . to build brand acceptance . . . to announce a product improvement or a package change . . . to take advantage of a holiday or seasonal tie-in . . . to create demand in desired retail outlets.

To cite just one example of the effectiveness of station breaks used in a saturation campaign, Continental Trailways bought 21 announcements on KNX, Los Angeles, weekly for four weeks. During the campaign a small branch office reported a 700% increase in bookings. Station breaks have been continued by Continental Trailways.

*Flexibility* was the second most popular "reason for use" named by agency and station rep sources. An advertiser can pick his audience—male or female, adolescent, child or adult, city or rural home and according to interests—symphony or popular music, comedy or drama, and so on. Advertiser can also pick the time of day or night, day of week or month, hot weather or a blizzard, and city, state or region.

Prestone Anti-Freeze's "floating" schedule of announcements, tied in with freezing weather predictions, utilizes the flexibility of station breaks and their unique ability to meet special needs of advertisers. Prestone has gone into 200 major markets throughout the country with six and eight-second announcements. They have complete run of schedule within the time limits of 6:00 to 8:00 a.m. in all markets and from 6:00 to 10:30 p.m. in non-TV areas.

What kind of money must an advertiser have for station breaks? Saturation schedules can be fitted to budgets ranging from \$200 to \$2,000 a week on individual stations.

For a six-a-week schedule on KNX, Los Angeles, advertisers can now buy Class "A" five-second announcements



## To a time buyer who missed these items in the papers

It's just possible that you didn't see this in the *Prairie du Chien* papers. So we quote: "John Pettra, owner of the Zoo, has been using radio advertising this summer and fall to let people know that he has an outstanding attraction right in their own backyard. It has paid off in big dividends. If you are doubtful, drive down that way any Sunday afternoon and see for yourself the number of people who came here to see the Zoo. Mr. Pettra gives a large share of the credit for his influx of visitors to Station WMT of Cedar Rapids."

Prairie du Chien is in Wisconsin, 98 miles northeast of us. The Zoo's three floating spots a week cost about as much as elephant feed, namely peanuts.

While we're on the subject of news items, did you see the UP release which related how some folks out this way worked themselves into a tizzie about certain belly dancers at the State Fair? There was talk which questioned whether or not that particular sort of muscle control offered the right kind of evidence of Iowa's greatness. One of the Fair young ladies said she had no apologies to make, and several fair-goers allowed as how they agreed with her. Far as we're concerned, we'd cut off our legacy before getting mixed up in such controversies. Whatever figures you look at, Iowa is richly endowed, and WMT caresses Iowa ears like corn-on-the-cob. *Statistic:* Iowa cash income from corn (1950), \$203,267,000. What wasn't converted into cash went into hogs which were worth \$781,498,000.

What went into people isn't known, since exact corn-on-the-cob figures are not available. But for data on what can go into, and come out of, WMT, please see the Katz Agency rep.



5000 WATTS, 600 KC

DAY AND NIGHT

BASIC CBS RADIO NETWORK

REPRESENTED NATIONALLY BY THE KATZ AGENCY



from \$13.20 per announcement, under KVV's new discount plan.

Here are more station break rates:

	Class "A" (night)	Class "C" day
KERC (5,000 w. San Francisco)		
Base 1-time	\$44.00	\$22.00
Maximum 520 times	34.00	17.00
WKY (5,000 w. Oklahoma City)		
Base 1-time	33.00	31.00
Maximum 468-times	24.45	20.15
KDKA (50,000 w. Pittsburgh)		
Base 1-time	90.00	45.00
Maximum 1,000-times	63.00	31.50
KYW (50,000 w. Philadelphia)		
Base 1-time	60.00	35.00
Maximum 1,000-times	42.00	24.50
WWI (50,000 w. New Orleans)		
Base 1-time	65.00	35.00
Maximum 800-times	45.50	24.50

That station breaks have their own special place in the broadcasting picture and deserve re-appraisal now is evidenced by alert advertisers who are combining station breaks with one-minute announcements and/or with television.

After using both radio and TV during the past year, a large New England

regional advertiser has come up with this successful formula—five "quickie" announcements per week on TV and 21 station break announcements per week on six radio stations in the market. ★ ★ ★

## PROGRAMING GRIPES

(Continued from page 35)

ing is not the by-product of diseased selling. What chance does the program director have granted that he does possess a sense of relative values in good programing—when the almighty dollar and the shaky accomplishments of a sponsor-worshipping salesman determine what goes on the air? Why all this fear of sponsors, anyway? We have found very few that would not listen to reason if diplomatically educated in the limitations as well as the broad expanse of radio and radio advertising.

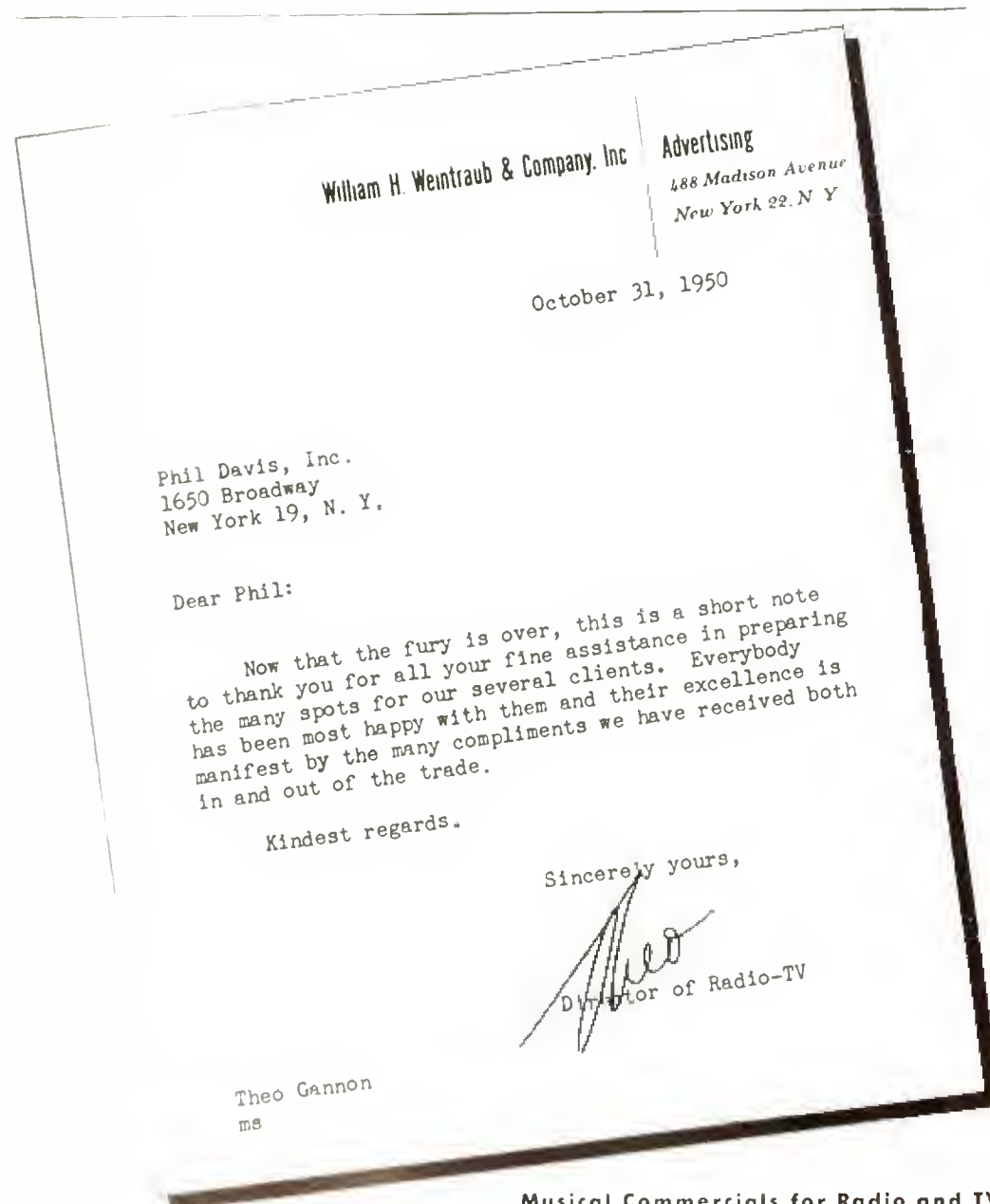
It may be true that program directors are responsible, at least in part, for the self-opinionated, cloistered programing that stupefies the nation's airwaves. But "diseased programing," like any other cancerous growth, has spread through the years beyond the confines of the program department; and many other branches of radio can be blamed along with the P.D., regardless of his personal crimes against the hand that feeds him.

Good production is a worthy goal but, there again, a new possibility arises. The small station, we know from experience, may be so fired with the zeal for good production that it imports one of those awesome genius-type fellows who assault the air with obtuse, neurotic one-man creations that only they and their forced-into-it wives understand. Too many local stations, we fear, have midget Corwins in their hair and the listener is the one to suffer—until he learns there is better listening at the other end of the dial.

Nor can we see entirely eye-to-eye with Hotchkiss on the construction of "simple, honest informative shows around 'fundamentals' such as home building, gardening, health, baby care, fishing, business—farming them out to non-radio people who are experts in each of these and many other fields." We have a few such "non-radio" types on our own station and, between barking into the tender mike and running three minutes ahead of or behind time—from their total inability to grasp the few simple fundamentals of effective public speaking—all they do for us is drive us back to the waiting network line which Hotchkiss decries. The net, though sometimes lousy, is at least lousy in a professional manner.

Now in our eleventh year of radio, we discover with each new day how much we have yet to learn. If, along with our program directors, the rest of us here in radio would descend from our agency-blueprinted towers and approach the people on their own terms, all our programs would be better received—whether live or tared, spoken, sung, or played on a zither!

There are certain schools of art and music which produce precious brain-children purely for their own self-adulation and for the synthetic praise of a few similarly off-beat friends. The same may be said for much of what springs up in radio to drive another nail in its coffin. ★ ★ ★



Musical Commercials for Radio and TV  
PHIL DAVIS MUSICAL ENTERPRISES, INC.  
1650 BROADWAY, NEW YORK 19, N. Y. • COLUMBUS 5-8148



## RADIO COMMERCIALS

(Continued from page 56)

ed commercials in the last decade, I've all too few recollections of intelligent announcers, such as Dick or Nelson, on the other side of the glass window. What points we were trying to make in our copy, men of the Stark-Case caliber were sure to understand and demonstrated same in their delivery of the announcement from the very first reading. Their emphasis came at the right places and sounded precisely like normal conversation. Every now and then there'd be a suggested change in the wording by the announcer so he could do a better job of putting across the ideas about which the copy was written. When you have the privilege of working with people like this, you come to realize that they themselves are copywriters. There is no doubt in my mind that Dick Stark with pencil-in-hand could write a topnotch piece of copy

out of his years of experience in the medium. But even without the pencil, whether ad lib or strictly from the script, he can create copy by his judicious use of inflection, emphasis, and even unseen gesture. The result of this kind of talent can only lead to a better announcement.

So in these days of trying to make radio work harder than ever, I thought, Norm, I might do a short piece on intelligent announcers. What say you?

Regards,

BOB

Mr. Bob Foreman  
BBDO  
383 Madison Ave.  
New York 17, N. Y.

DEAR BOB:

Okay!

NORM

## OYSTER SHELL

(Continued from page 31)

1945; 11 were added in 1946 through 1948; 16 were added in 1949; more than a dozen in 1950-1951. Radio budgets have jumped from an original \$2,000 annually to the present \$40,000 at the rate of about \$750 per station as each one was added.

By sticking to just one form of spot radio, and leaving its agency relatively free to make improvements in method, Oyster Shell Products has been rewarded with a singularly effective commercial technique. Cecil & Presbrey has managed to test out everything from straight copy to singing jingles and sound effects during the 10 years in which it has serviced the account. Result: the announcements have been modified, improved, and dramatized until they are real productions, and really hit hard at the farm market.

Like the French proverb about "the more things change, the more they are the same," the Oyster Shell Products e.t. announcements are still basically true to the firm's original air advertising approach.

Here's a typical one in the latest series:

**MUSIC:** A bright, carousel-type Strauss waltz. *Out behind:*

**ANNCR:** That's the P-B Carousel . . . the *Pilot Brand* Carousel!

**WOMAN:** P-B also means a *Poultry Bonus*—extra profits from your flock when they get all the *Pilot Brand* Oyster Shell they need.

# Why WFBR is BIG in Baltimore

NO. 1 OF A SERIES

## CLUB 1300

CLUB 1300 is *the big* participating program in the Baltimore area! Biggest average ratings for the full seventy-five minutes, biggest mail pull, biggest studio audiences, biggest in every way.

CLUB 1300 success stories are legion. Ticket requests are fabulous. Audience loyalty is tremendous! Get aboard CLUB 1300 for your share!

Ask your John Blair man or contact any account executive of . . .

ABC BASIC NETWORK

# WFBR

5000 WATTS IN BALTIMORE, MD.

**WESTERN UNION**

BOB TREBOR

**18 THOUSAND TELEGRAM REQUESTS**

. . . tell their own success stories

Bob Trebor's "BEST BY REQUEST" is the highest rated local afternoon disc jockey show. Listeners have sent in 18 THOUSAND telegram requests in 2½ years.

**WVET**

**MUTUAL**

**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY



Starting December 1, 1951

## Greater Youngstown Welcomes NBC PROGRAMS

### THE MARKET

33rd in Population

34th in Eff. Buying Income

39th in Retail Sales

(Data from SALES MANAGEMENT)

THE NEW NBC MEDIUM  
5000 Watts • 50,000 Watts-FM

**W F M J**  
YOUNGSTOWN, OHIO

**BMI**

### SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance, in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,875\* licensees a vast and varied repertoire ranging from rhythm and blues tunes to classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

\*As of Nov. 26, 1951

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

1. Coverage
2. Circulation
3. Impact
4. Penetration
5. Acceptance
6. Loyalty
7. Leadership

You get them all on

*The Art Mosby Stations*



**MONTANA**

THE TREASURE STATE OF THE 48

ANNCR: Yes, records show that when a hen gets all the Pilot Brand Oyster Shell she needs, her laying can increase by more than 30 eggs per year. That's a real poultry bonus— isn't it, Old Pilot?

PILOT: (deep, nautical voice) Yes indeed, son. And that's why poultry-raisers everywhere are using Pilot Brand Oyster Shell to get greater egg profits from their flocks, and to keep costs down. Pilot Brand is pure calcium carbonate, and 100% usable. It's lowest in cost per usable pound.

WOMAN: Pilot Brand is one of the most profitable things we give our chickens and turkeys.

ANNCR: Get your supply of Pilot Brand Oyster Shell this week, friends, in the bag with the big blue Pilot wheel!

★ ★ ★ ★ ★ ★ ★ ★  
"Radio's greatest weakness is that it has never learned to advertise itself to advertisers and ad agencies."

LEWIS H. AVERY  
Avery-Knodel, Inc., N. Y.

★ ★ ★ ★ ★ ★ ★ ★

A quick comparison with early farm-publication space ads shows just how closely the above commercial, recorded for the feed firm by Premier Radio Enterprises, fits in with the early ad formula. Brighter? Yes. Changed? No.

It's also interesting to note that, by a process of evolution, the transcription techniques of OSP have blended a format which is at the top of the list of farm-area radio preferences. In a special 1948 study made exclusively for SPONSOR by the University of Oklahoma, rural panels of both men and women put the OSP-type sound-effect commercials in first place, out-ranking singing jingles, hillbilly voices, and straight copy. (For further details, see "The faltering farm commercial" in SPONSOR's "Farm Facts Handbook.")

It's little wonder that the combination of a consistent advertising approach, plus the use of the right type of commercial in the right time slot, makes Oyster Shell Products' \$40,000 radio budget behave as though it had a lot more zeros. What it lacks in sheer weight is counterbalanced by pinpoint approach, and its success is due to substituting rifle-like accuracy for a shot-gun use of radio.

This process of making a little go a long way carries over into the remainder of OSP's ad-spending. Here's how the 1951 budget shapes up:



*Farm publications*—about \$48,000 is spent to reach farmers and poultry-raisers in general campaigns. These cover all 48 states.

*Farm-area radio*—about \$40,000 goes to daytime one-minute spot announcements, using e.t.'s. Covers 56 markets in 20 states.

*Trade papers* — specialized trade press of poultry breeders and raisers receive about \$10,000 annually.

*Circulars, dealer aids*—an estimated \$2,000 is spent here annually, back-stopping the other advertising done.

**TOTAL:** about \$100,000.

Advertising decisions and day-to-day media problems are almost entirely in the hands of the Cecil & Presbrey agency, where the account is serviced by no less a person than Vice President Dave Thomas. This is how the Ackermans (Arthur and Gustaf) who run Oyster Shell Products Corporation wish things to be, since they feel that advertising is important but is generally a job for experts. Only S. Keith Evans, veteran adman now with another firm but formerly associated with OSP directly, still has a hand in making ultimate space and radio decisions, and in approving copy slants. It's a folksy, small

business, with little pretentiousness.

Oddly enough, quite a lot of this "cracker-barrel" type of informality even manages to filter through Cecil & Presbrey's Park Avenue headquarters in the handling of the account.

Timebuyer Charlotte Corbett puts it this way:

"This is the kind of account that makes life easy for a timebuyer. No problems . . . no worries . . . no switching around . . . no seasonal ups and downs. It's fun to work on the account, even though it certainly isn't as big as some of those we handle.

"You might think that Oyster Shell's 52-week renewals for the same thing, year after year, keep most station reps from offering us anything new. However, they all know the account, and they *do* offer us a lot of good time slots. When we buy, we do it carefully, and we take our time.

"I guess as far as a station is concerned, the Oyster Shell spot business is practically prestige business. When we go in, we go in for keeps." ★ ★ ★

#### MR. SPONSOR ASKS

(Continued from page 49)

We find radio is very effective in creating brand preference and identification so that when you combine a good, strong radio campaign with a promotional newspaper campaign you get a very powerful combination. Radio has always figured to a very important degree in all Robert Hall advertising because of the terrific mass coverage and its daily impact in a market. We find that every time we open in a new market radio offers the best means of quickly and effectively informing the new Robert Hall shopper.

A continued year-'round campaign on radio has definitely established Robert Hall synonymity with quality clothing. In addition our radio campaigns help to strengthen individual promotions run in newspapers. Our air approach is the Robert Hall jingle which quickly established the name and policy of Robert Hall in the minds of listeners. At present, Robert Hall is active radiowise in over 70 cities from coast to coast and in 98% of these cities radio is used to an extremely heavy degree.

JERRY BESS  
Vice President  
Frank B. Sawdon, Inc.  
New York

## Meet Gus Youngsteadt



### WPTF's New Sales Manager

And when you meet him, you've met a man who knows his way around in sales and advertising. Gus Youngsteadt talks from a background of 22 years in advertising and sales promotion. He knows North Carolina and the WPTF coverage area like a book. He knows the habits and customs of the people—when they work, when they listen, what they like, and how to make them part with their money. WPTF and Gus Youngsteadt is an unbeatable combination for selling Raleigh, Durham and Eastern North Carolina.

BS in Business Administration,  
University of Tennessee  
Advertising Major  
Ten Years, Sales Promotion  
The Tenn. Elec. Pr. Co.  
Two Years, Account Executive  
Purse Co., Adv. Agency  
Four Years, Ass't Adv. Mgr.  
Carolina Pr. & Lt. Co.  
Six Years, Adv. & Prom. Mgr.  
WPTF Radio Co.

# WPTF

also WPTF-FM

**50,000 WATTS 680 KC**

**NBC** Affiliate for RALEIGH-DURHAM  
and Eastern North Carolina  
National Rep. FREE & PETERS, Inc.

GUS YOUNGSTADT, Sales Manager  
R. H. MASON, General Manager

**NO TV ANTENNA'S  
HERE . . . Just  
RADIO ONLY!**

**and WE SATURATE, too**



Just like a blanket  
of rain—we cover  
the homes in these  
markets with A.M.  
radio . . . and when  
we ask 'em to buy  
—they buy!



**SPOT THESE,  
TOO!**

Buy in a Package  
... One Order—One  
Billing.

Represented by JOHN E. PEARSON CO.

Owned & Operated by  
**SOUTHWESTERN PUBLISHING CO.**  
Don W. Reynolds, Pres.  
Publishers of: Southwest Times-Record, Fort  
Smith, Arkansas; Examiner-Enterprise, Bartles-  
ville, Oklahoma; and The Daily Times, Okmul-  
gee, Oklahoma.



# WATCH OUR SPACE for S-p-e-e-d-y THE PIONEER



## PUBLIC UTILITIES

(Continued from page 37)

stations, and in talking to station reps, network co-op departments, transcription firms, and utility admen.

SPONSOR learned that three basic program categories—radio-TV newscasting, dramatic shows, and the various "service" shows—accounted for over three-fourths of the program operations on the air for electric and gas public utilities. The remainder was taken up with a wide variety of other types of shows, from music and quiz shows to forum programs and "Mr. & Mrs."-type shows. (For exact breakdown, see chart on page 36.)

The reasons electric and gas companies have for advertising are a good deal less varied than the air methods used. With variations in emphasis, utilities advertise for only three basic reasons—to promote their product and themselves, to do an institutional public relations job, and to sell.

Here's what 164 representative electric, gas, and combination gas-and-electric firms told the Public Utilities Advertising Association about how their ad dollars were divided between the "Big Three" motivating factors:

Motive	Average % of budget
Promotional	45.4%
Institutional	34.0%
Sales	20.1%
<b>TOTAL</b>	<b>100.0%</b>

This is a broad picture. The size of the company, the geographical area, whether or not the company also sells gas or electric appliances, whether or not it is directly competitive with "government power" projects—all these will make changes to some degree.

But these are the main directions taken by the radio and TV commercials of utility advertisers at the local level. Radio and TV are used to help electric and gas firms in the general promotion of the use of electricity and gas in the home, by stressing advantages and service. Broadcasting helps to do a community public relations job, and to clear up "areas of misinformation" regarding utilities. And, more so for gas companies than electric, it does a straight selling job on potential customers.

SPONSOR has found a strong relationship between the size of a utility firm and whether or not the commercials do a selling, or a public relations job. For instance, New York's Consolidated Edison Company—one of the world's large-

est power companies, serving 8,500,000 people—does its airselling only by indirection. "Con Ed" sponsors a twice-daily film newscast series, *Telepix*, on New York's WPIX which has all the expensive preparation of a network show. The New York firm, which also sells gas and steam, also sponsors a nightly five-minute weather telecast, *Weatherman*, on WNBC. Both shows use the low-pressure approach, and combine the "information" aspect of good news and weather shows with a considerable amount of information about Con Ed and the usefulness of gas and electricity.

Medium-sized utilities are prone to inject more of a direct approach into their commercials, and the smaller firms often go all-out in their selling. This is quite evident in an examination of the more popular forms of local utility spot radio and TV. The Louisville Gas & Electric Company, for example, keystones its air advertising efforts with two well-promoted evening newscasts, on stations WKLO and WINN. Then, it rounds out its balanced campaign with a service program, *Woman's Way*, on Louisville's WAVE and recorded music shows—one popular and one semi-classic—on WKYW and WGRC. The Louisville utility makes the approach fit each show, aiming part of its message at housewives on its service show, part at the young married set, on the popular music, and part at

**CJAD**  
MONTREAL

offers you  
**COMPLETE COVERAGE**  
and  
**CONSTANT LISTENERSHIP**  
to sell  
**ENGLISH SPEAKING**  
**QUEBEC**

5 Kw on 800 Kc  
SERIES 1000 CBS



the over-all family audience via newscasts. Commercials are basically institutional, but Louisville Gas & Electric—like many other firms of about the same size—injects plenty of salesmanship in selling Kentuckians the values of electricity and gas.

By contrast to the dignified, "community service" TV news approach of a firm like New York's Con Ed, local-level broadcasting has many examples of air news usage like that of the Appalachian Electric Power Company in Charleston, W. Va. Appalachian's air advertising is at work before most city folks are even awake. The firm sponsors a 7:00 a.m. portion of a WCHS show called *The Clockwatcher*, a cheery mixture of news, farm reports, and recorded music. WCHS's Harry Brawley reported to SPONSOR: "The sponsor is trying to help dealers sell electrical appliances, such as electric ranges and electric water heaters. The early-morning hour was selected in order to hit many of the rural areas in West Virginia which may only recently have

been electrified. Recently, the sponsor told us that the program had sold electric water heaters so well in a special promotion that our district won first place in a sales campaign."

Shows aimed at the rural audience, a great and growing consuming market for utilities, are becoming an increasingly important part of many utility air campaigns. Until early this year, for example, the South Carolina Electric & Gas Company had been using various recorded popular and semi-classical music shows on some eight South Carolina radio stations. Then, in February 1951, the firm dropped its music show on one of its key stations, WPAL in Charleston, S. C. Into its place went a folksy blend of farm news, produce and livestock prices, and farm market

★ ★ ★ ★ ★ ★ ★ ★

"To point at television is like pointing at a jet plane—it has passed out of sight while you raise an astonished finger."

CHARLES A. SIEPMANN  
In "Radio, Television and Society"

★ ★ ★ ★ ★ ★ ★ ★

reports. The new program, featuring WPAL farm director Warren Phillips as commentator, is beamed squarely at the noontime peak of farm listening, although the approach is on a very institutional level. Replied WPAL to SPONSOR's survey questionnaire: "It's felt both by the client and ourselves that, since the new program offers a real service to farmers and cattlemen, considerable good will and consumer 'friendliness' toward the company cannot help but follow."

News casting, primarily in radio and more lately in TV, has a strong appeal to all types and sizes of utility firms. Most find that it draws a good, steady audience, and matches well with either institutional or selling approaches. In most cases, it is not expensive. All types of locally-produced news shows, news commentaries, combination news-and-weather shows, and farm news programs are now in use. It's interesting to note that one of the fastest-growing local-level segments of utility news-casting is the use of network co-op newscasts. Here's a representative sampling of some of the electric and gas firms using radio news co-ops: Florida Public Utilities & Flo-Gas Corporation with *World News Roundup* (NBC) on WEAT, Lake Worth, Fla.; Tucson Gas, Electric Light & Power Company, with *H. V. Kaltenborn* (NBC) on Tucson's KVOA; Dakota Electric Company with



Morning Man

HOWARD "CACTUS" WILKERSON'S  
"RECORD RANCH"

7:15-8:30 A.M. — Mon. Thru Sat.

Arkansans like good Western Music . . . and they really go for Howard "Cactus" Wilkerson's morning roundup of tunes, time and temperature before they head for work. (Little Rock city bus line reports peak hours of passenger travel from 7:30 to 8:30 A.M.). Whatever you're selling . . . from Apples to Zippers . . . let "Cactus" tell 'em and sell 'em! Still some time available . . . but 'twon't last long!

Phone, Write or Wire GLENN ROBERTSON, Manager, KVLC, for Details and Availabilities . . . or contact RADIO REPRESENTATIVES, INC.



## FREE

If the rating on our completed 13 Craig Kennedy mystery shows starring Donald Woods, filmed especially for television, does not beat the rating of any mystery-detective TV show at end of 13 weeks (comparable time) in any city, we offer your sponsor 2nd run at no charge for show.

**Immediate Delivery**  
**first 13 1/2-hour TV films**  
**completed**

Adrian Weiss Productions  
present

**CRAIG**  
**KENNEDY**  
**CRIMINOLOGIST**



Starring  
**DONALD**  
**WOODS**  
as  
**CRAIG KENNEDY**

with  
Sydney Mason and Lewis G. Wilson

Available

For National-Regional  
or Local Sponsorship

**LOUIS WEISS & COMPANY**

655 N. Fairfax

Los Angeles 36, California

Phone: WEbster 5287

Write-Wire-Phone • Screening Prints Available



**TWO TOP  
CBS STATIONS  
TWO BIG  
SOUTHWEST  
MARKETS  
ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives  
JOHN BLAIR & CO.**

MBS's *Fulton Lewis, Jr.*, on KGCM, Sidney, Mont.; Western Kentucky Gas Company with *Cecil Brown* (MBS) on WOMI, Owensboro; Georgia Power & Light Company with *Cedric Foster* (MBS) on Valdosta's WGOV and the Lake Superior District Power Company with *Cedric Foster* on WATW, Ashland, Wisc.; Alabama Gas Company with *Edward R. Murrow* (CBS) on Birmingham's WATI; Ohio Edison Company with ABC's *Headline Edition* on WMRN, Marion, Ohio, and the Lancaster Electric Company with the same news series on WLAN, Lancaster, Pa.; and the Consumer's Gas Company with *Elmer Davis* (ABC) on WEEU, Reading, Pa. This is far from a full list, but it serves as an example of how widespread and diversified the use of newscasting has grown in utility ad plans.

The use of dramatic shows—mostly of the transcribed and co-op variety in radio, and the feature-film type in TV—is on the increase, too, in local utility air use. ECAP has played an influencing role here, pointing the way with their use of the light, frothy *Corliss Archer* series on CBS radio. Two ECAP firms, the Carolina Power & Light Company and the Southwestern Public Service Company, for example have both recently started widespread dramatic air campaigns over and above their ECAP contributions. Both firms are sponsoring a Fred Ziv transcribed show, *Bright Star* which has much the same comedy-drama appeal of *Corliss*. Carolina P&L sponsors the show in some 20 markets in the Carolinas, and Southwestern uses it to cover a wide-ranging 16-market territory in Texas and New Mexico. Other firms, like Oklahoma Gas and Electric Company with the ABC co-op *Mr. President* on Oklahoma City's KTOK, and Portland General Electric Company with *M-G-M Theatre of the Air* transcriptions on KGW, Portland, Ore., have found that air drama collects plenty of listening ears. Oklahoma G&E, by the way, also goes after video drama lovers with the filmed *Story Theater* on WKY-TV, as does Utah Power & Light Company with *Electric Theater* on KDYL-TV, Salt Lake City.

Programs of a "service" nature—homemaking, cooking, sewing, child care, fashion hints and aimed primarily at women are an old story to public utilities. In the late 1920's and early 1930's, they flourished widely in

local radio for local utilities, at a time when many modern kitchen appliances were just being introduced. They did a good job of selling in their day, but practically died out by the late 1930's.

With the advent of TV, they have bounced back into many a utility firm's budget, since the visual aspect lends itself marvelously to low-pressure selling of electrical and gas appliances and gadgets. Besides, a good TV program helps create more TV fans, who buy TV sets, and thus use more electric current. Some of the more representative examples of "service" shows on the air both in TV and radio, would include: Consolidated Gas Company of Baltimore's *Homemaker's Roundup* on WMAR-TV, aired directly from the Baltimore utility's own Home Service Bureau model kitchen; Philadelphia Electric Company's *Television Kitchen*, featuring the firm's well-known home economist, Florence Hanford, on WPTZ; Potomac Electric Power's Eleanor Lee show each morning on Washington's WTOP; and United Fuel Gas Company's radio *Mainly for Women* on WSAZ, Huntington, West Va.

Other firms have found that music, still a radio stronghold even in major TV areas, does an equally-good trick in reaching consumers at low cost. The Cleveland Electric Illuminating Company, for instance, has been reaching its customers for nearly five years with *Ten O'Clock Tunes*, aired at 10 a.m. on



#### **4 Reasons Why**

The foremost national and local advertisers use WEVD year after year to reach the vast

#### **Jewish Market of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of  
"WHO'S WHO ON WEVD"

**HENRY GREENFIELD**  
Managing Director  
WEVD 117-119 West 46th St.,  
New York 19



WGAR and at 10:00 p.m. on WHK. Cleveland. Philadelphia Gas Works uses the transcribed *Guy Lombardo Show* on WCAU. But, it doesn't have to be "Hit Parade" music to do the job. On the West Coast, the Southern California and Southern Counties Gas Companies have been using a classical and semi-classical *Evening Concert* (two hours nightly, except Sunday) on Los Angeles' KFAC. Other firms use all types of recorded and live, transcribed and co-op musical shows to reach everything from the farm audience in the early morning to late-night metropolitan ears.

Whether it be prestige shows—like Southern Colorado Power Company's sponsorship of *America's Town Meeting* on Pueblo's KGHF—or a folksy show—like Southern Utilities Compa-

★ ★ ★ ★ ★ ★ ★ ★  
 "TV will probably be absorbed—as was radio a number of years ago—without eliminating other major forms of advertising media."

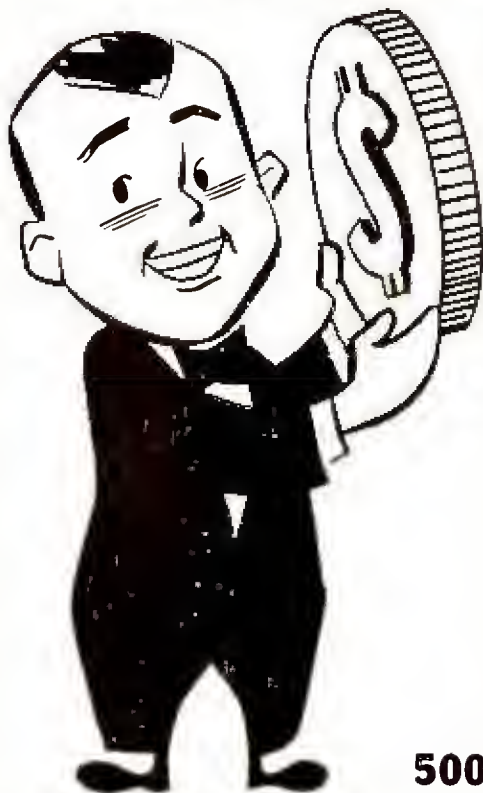
DANIEL M. GORDON  
 V.P., Media Director  
 Ruthrauff & Ryan, Inc., N. Y.

★ ★ ★ ★ ★ ★ ★ ★  
 ny with *Tell Your Neighbor* on KBIZ. Ottumwa, Ia., the utilities' air use today has a purpose. It's moving up from the advertising "basement" on electric light and gas company media lists, and into a position as one of the most effective and low-cost ways to get across their advertising messages.

Striking proof of this efficacy can be seen in the fact that even the public power companies, which most business-managed utilities view with some apprehension as a brand of "creeping socialism," are using the air. Not long ago, the Metropolitan Utilities District of Omaha went on WOW, Omaha with a heavy spot announcement schedule to promote gas appliances. Its electrical neighbor, Omaha Public Power District, went on the same station with a saturation announcement campaign, designed to help dealers sell more appliances and TV sets. Many other government-controlled and public power projects are either on the air, or are planning to use it for business or public relations reasons.

As one adman for a large Eastern public utility summed it up for SPONSOR: "There was a time when many electric and gas companies used to wonder why on earth they should spend any money in broadcasting advertising. Now, many of them are wondering how they ever got along without it." ★ ★ ★

# DOLLARWISE



YOUR  
 BEST  
 RADIO BUY

## WREN

TOPEKA

1250 kc

ABC  
 5000 watts

Weed & Company, National Representatives

IN MONTREAL  
 it's

# CFCF

Ask the man who knows best—the local advertiser on CFCF.

Best proof that he gets prompt action at the cash register is the fact that

Over a 3-year period  
 local advertising on CFCF  
 has increased 260%.

National advertisers, too, can bank on CFCF. For Canada's FIRST station has the coverage, the listenership, to do a real selling job in the rich Montreal market area.



U. S. Representative—Weed & Co.



5,000 Watts Full Time

John H. Phipps, Owner  
 L. Herschel Graves, Gen'l Mgr.

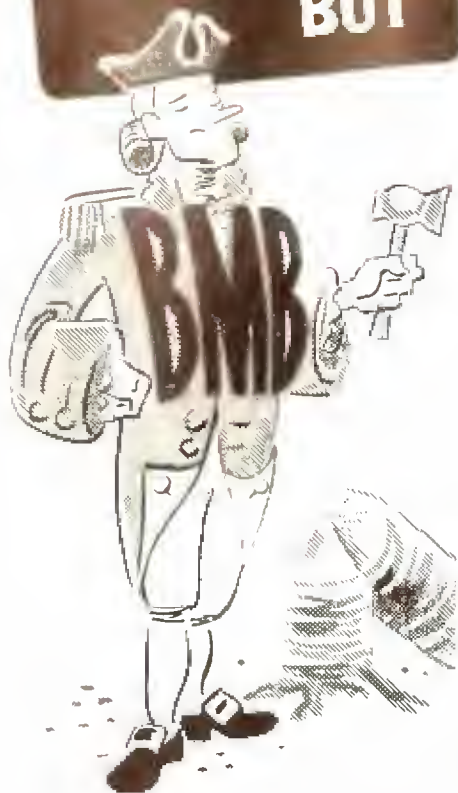
FLORIDA GROUP  
 Columbia  
 Broadcasting  
 System

National Representative  
 JOHN BLAIR AND COMPANY

Southeastern Representative  
 HARRY E. CUMMINGS



# BMB FIGURES DON'T LIE... BUT



... there are certainly plenty of occasions when they've been misinterpreted.

Give three different agency Time Buyers BMB data to analyze and evaluate—and the chances are they'll come up with 2 or even 3 different answers.

The whole trouble is there's never been an accepted standard of procedure for eliminating the popularity factor from BMB figures. This must be done if you are to get true measurement of the physical coverage of any radio station.

We've licked that problem with a new and dependable formula which by discarding the variable elements of program or performer popularity is completely fair to ALL stations.

We'll tell all—at your convenience.

**Adam Young Inc.**  
RADIO STATION REPRESENTATIVE  
22 EAST 40th STREET • NEW YORK 16, N. Y.  
NEW YORK • ST. LOUIS  
CHICAGO • LOS ANGELES • SAN FRANCISCO

## ROUNDUP

(Continued from page 53)

listeners to the program who wanted to advance in "rank" (from firefighter to super chief), proof of purchase of six boxes of Grandma Cookies were required for each step up the ladder of promotion.

When this series ran out, Grandma Cookie bought a quarter hour of KEX's popular *Merrie Circle*, a kiddie show featuring Merrie Virginia. The product tie-in here: naming a puppet (actually a Merrie Virginia "voice"). Each entry required a proof-of-purchase wrapper. The name selected: Gullbert.

The company continues to push KEX personalities, Merrie Virginia and Uncle Bob of KEX's *Squirrel Cage*. As a result, Grandma Cookies have distribution in chain stores which didn't stock the brand formerly.

Now with new equipment (the largest oven in Portland owned by a local concern) Grandma Cookies turns out 28 different cookie varieties, with an increased oven capacity of 40%. Formerly the firm turned out 15,000 dozen cookies daily. With increased production, radio will spearhead the quest for more sales and distribution. ★ ★ ★

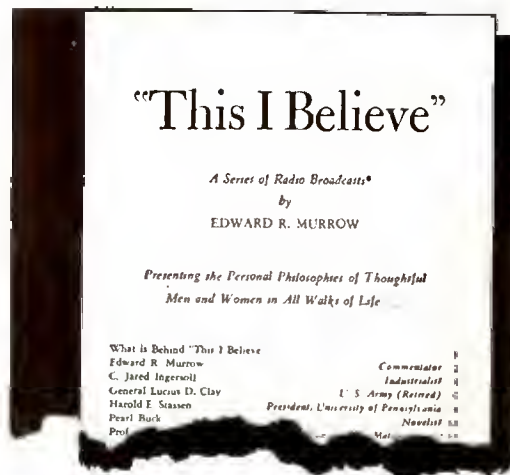
## Briefly . . .

WBBM, Chicago, which calls itself the "showmanship" station, proves it

EVERY **WBBM** AND **Advertising Agency** INTERESTED IN  
THE RESURGENT **Tide** OF RADIO  
BROADCASTING IN THIS GREAT  
**Advertising Age** KNOWS THAT THE TOP  
CHICAGO STATION ON WHICH TO **Billboard**  
PRODUCTS AND SERVICES FOR THE MOST  
EFFICIENT **Sales Management** IS **WBBM**  
... THE SHOWMANSHIP STATION!  
AND... THE MILLIONS WHO LISTEN TO THE  
**WBBM** KNOW THAT **WBBM** AND  
**CBS** PRESENT THE GREATEST **VARIETY**  
OF OUTSTANDING PROGRAMS AVAILABLE  
... ANYWHERE!

WBBM sales promotion sheet is eye-catcher with its plug for resurgent radio, and its own CBS-affiliated facilities. The one-sheet promotional pitch deftly inserts the names of nine outstanding trade papers (including SPONSOR).

*This I Believe*, CBS' recent-inaugurated series of five-minute shows presenting the guiding philosophies of men from all walks of life, are now being supplemented by booklets. These



Air comments in print also pack big punch will reprint selected on-the-air remarks of such men as General Lucius D. Clay; Harold E. Stassen; Pearl Buck; and William L. Shirer. The program, inaugurated by Edward R. Murrow is produced by Edward P. Morgan.

Sylvania Electric Products Inc. presented four of its 12 Sylvania Television awards recently at the Hotel Pi-



Four Sylvania awards go to producer-dir., stars erre, Manhattan, to *Your Show of Shows*, its producer-director, and it's talent. Show's Imogene Coca was "best actress," Sid Caesar, "best actor," Max Liebman, "best producer-director," and the program itself, "the best revue on television."

Rural audience listenership is on the increase, according to a recent survey by the Crosley Broadcasting Corporation (WLW, Cincinnati). Figures released by Robert E. Dunville, Crosley Broadcasting president, indicate farmer listening is up 8% over 1950; 10% over 1949. The same survey shows the WLW farmer-listener is spending 77 minutes daily at his radio, compared to 71 minutes last year.



Maryland and District of Columbia broadcasters, at a recent meeting in Baltimore, completed organization of their broadcasters' association. Principal speakers were Harold F. Fellows, NARTB president, and Wilbur Van Sant, president, Van Sant, Dugdale and Co. Both speakers called for unity in the radio and TV industry. Officers elected at the broadcasters' meet were John E. Surrick, WFBR, Baltimore, president; Charles J. Truitt, WBOC, Salisbury, vice-president. ★ ★ ★

## MEN, MONEY, MOTIVES

(Continued from page 6)

Yet executives who are impatient of the anguish, and resistive of the cost of writing, almost invariably speak well of the art. They are indeed forever rediscovering the importance of writing and declaring, in effect, that no script should be without some. And these periodic rediscoveries of writing are all to the good for if writing is rediscovered often enough it may finally, like Imogene Coca, get on the map.

★ ★ ★

All of the foregoing comments on

the level of big town, big time script writing were inspired by an admirable essay on small town, small advertiser scriptwriting published in *Broadcasting Magazine* and written by a continuity gent name of Bruce F. Anderson, employed at WMT, Cedar Rapids, Ia. We agree with Mr. Anderson's paper (and applaud his lucid prose) as we agree with the inscription on the Statue of Liberty. He has acutely recognized and convincingly described the Main Street version of industry neglect of the writer.

★ ★ ★

One hundred years ago there were "literary factories" in which toiled ink-stained wretches. The modern equivalent, as Anderson paints the canvas, is the sweet girl graduate, English major, chained to a broken down typewriter in a radio station cubbyhole, overworked, snubbed by manager, salesmen and the egotistical announcers who are madly infatuated with their own voices, indifferent to the meaning of words.

★ ★ ★

Well, don't lose any sleep, Mr. Sponsor. You probably wouldn't anyhow. But some time, in a sporting mood, experiment with the novelty of having the writer a party to decision, a voice in script improvement, and paid as well as, say, an assistant director.

★ ★ ★

## ACCOUNT EXECUTIVE

(Continued from page 29)

**10:30.** Copywriter on my account finally came in. Hangover. Showed him what I had in mind for our insurance commercial. Said he got the idea, but I could sense his resentment at my trying to write it. I told him that his copy lacked fire, that it needed personality and rhythm. Gave him a few pointers on an insurance agent, his habits, and his way of conducting a sale. Think he sees the light. Says he will revamp and have the copy ready for me before the meeting at two. Decided to bring him to the meeting.

**11:15.** Call from our radio-TV department. They say there's a big howl over the cost of one of the proposed stars. I'm not too enthusiastic about using this star anyway. Not good for an insurance audience. Will have lunch with our radio-TV man to talk it over.

**11:30.** Received a report from the insurance company's Superintendent of

Nat D. Williams  
One of  
WDIA's  
many famous  
personalities



## FOLGERS COFFEE Renews WDIA For Second Consecutive Year!

Yes, on November 26, Folgers Coffee started their second consecutive 52 weeks contract with us, a success story created by WDIA's overwhelming dominance in selling the huge Negro segment of Memphis' 394,000 population. You, too, can economically reach and sell the 489,000 Negroes in WDIA BMB counties. Join now the trend set by such national advertisers as Taystee Bread, Gold Medal Flour, Camel Cigarettes, Purex, Super Suds and others. Get the full facts on WDIA soon!

*HOOPER RADIO AUDIENCE INDEX									
City: Memphis, Tenn.					Months: Sept.-Oct. 1951				
Time	Sets	WDIA	B	C	D	E	F	G	
MF 8AM-6PM	12.2	26.5	26.0	17.9	10.9	7.7	5.6	4.5	

MEMPHIS **WDIA** TENN.  
John E. Pearson Co., Representative

## FOR QUICK, EASY REFERENCE TO YOUR COPIES OF SPONSOR

get the  
beautiful  
SPONSOR  
binder  
at only  
**\$4**

BINDER ORDER FORM

SPONSOR  
510 Madison Ave.  
New York 22

Please send me Binder holding 13 issues and bill me later.

NAME

FIRM

ADDRESS

CITY ZONE STATE

☐ \$4 one binder ☐ \$7 two binders

# NOW



National Rep.  
The Bolling Co.

**5000 watts**  
**580 k.c.**

# WHP

the key station  
of the keystone  
state . . .  
Harrisburg, Pa.



# KROD

EL PASO

helps make friends  
for  
our  
bank...



Mr. Young, head of this fast-growing southwestern financial institution, says, "We've advertised over KROD consistently ever since it went on the air, and we believe that our regular messages to its vast listening audience have contributed much to this bank's steady and substantial growth." Yes, and KROD can sell YOUR product too, in this vital market with its 441,310 population and its \$396,810,000 total sales.

**5000 WATTS      600 K C**  
**CBS Radio Network**  
**RODERICK BROADCASTING Corp.**  
**DORRANCE D. RODERICK**  
President  
**VAL LAWRENCE**  
Vice-Pres. and Gen. Mgr

REPRESENTED NATIONALLY BY  
THE O. L. TAYLOR COMPANY

Mr. Fred Byron  
Garfield and Guild Adv. Agency  
San Francisco, Cal.  
Dear Freddy:

Th' hometown uv WCHS is a place  
all you fellers orta keep in mind.



Charleston, West Virginny, is one uv th' few places in th' country where th' bizness trend allus secus ter be UP. Yes-sir, Freddy, with lotsa places sufferin' a relapse, department store sales in Charleston wuz UP seven percent durin' th' first nine munts uv 1951 over 1950. An' nother thin'. Th' big Carbide an' Carbon comp'ny which already has milyuns an' milyuns vested here, is agonna bld nother big plant here! The'll

mean more well-paid customers fer folks like you. An' member! WCHS is TOPS by a big margin in this here market!

Yrs.  
Algy

**W C H S**  
**Charleston, W. Va.**

Agencies on statistical data about insurance agent's sales, interest, family life, social habits, income, and so on. Thought this report essential for fair appraisal of the selling needs of the individual agent. Checked over my own analysis of visit to Red Bank Branch Office. Agents are average people with terrific sales potential because they understand other average people. No high-pressure. Learned a lot about selling techniques from that visit.

**12:00 noon.** Looked over a batch of new ads that the agency is running this month. Noted my comments on sales appeal, readability, color, design, etc. Paid particular attention to the advertisement for one of our leading clients who's been complaining about the quality of his ads. Trouble is, I think, that we are not using enough high-minded imagination, and enough low-down effort. Get one and lose one might turn out to be the case here.

**12:20 p.m.** Lunch with our radio man, the copywriter, the man doing the research, and Ed. Thought this expedient. Went to that place on Vanderbilt Avenue where you get quick service without the usual fawning. Good food, too. The copywriter had two martinis. I saw Ed give him the freeze. He's off to a bad start if he keeps that up. Martinis and two o'clock conferences don't mix. He'll learn, I hope, because he's talented and I'd like to see him stay. Maybe he's too talented. The words pour out of him. We talked over ideas for the meeting. Decided try to drop the controversial star. I think I can ease this point across, even though she is a favorite of the insurance company's radio manager.

**1:45.** Back in the office. Meeting at two. Getting tight as a knot inside. Always happens before a client conference. Certainly hope those two martinis didn't dull the copywriter's brain. The whole meeting hinges on the copy. Should have called my wife before lunch like I said. . . . Radio and TV are such intangible media to talk about at a conference. There's nothing to hold up in front of the client except ratings, and graphs, and charts. He has to visualize his advertisement in terms of how it will be presented. Not easy. Television isn't an overshadowing of radio. Each is an effectual medium in itself. Now that we have television, radio has the opportunity of being independent, and reaching its

truest value as sales medium.

**2:00-6:00.** The conference to outline next year's radio advertising program. Got in early with my supporters to meet the opposition. (Copywriter, not feeling the martinis, came through with a brilliant rewrite job.) On my side in addition to the copywriter is the art director, research man, our radio and TV director, the radio network V.P., and the timebuyer. From the insurance company, there's the radio manager, the V.P. in charge of advertising, and one or two other people from the advertising department.

Looked like rough going because of the rumors aroused by that trade paper item, and because of the failure—Hooper-wise—of last year's TV venture.

★ ★ ★ ★ ★ ★ ★ ★  
"Some people say that television is going to swallow radio. I don't think this is the case. The question is not the death of radio, but how we are going to shape radio and television so that each will do its most effective job."

**JOSEPH H. McCONNELL**  
President, NBC

★ ★ ★ ★ ★ ★ ★ ★  
We tried every trick in the bag with the TV show, but the Hooper kept declining. Maybe that was the trouble—tricks! We had had a half-hour dramatic show using warmed over Broadway fare. Cold turkey. . . . I presented the new campaign to the client. Luke-warm reception.

Clients never talk when they don't like something: they just say, "well, I don't know." Then they shake their heads, and wait for you to tell them why they're not impressed. I did. Broke the whole campaign down, step by step. Went over the client's old business, sales, new business, potential business, cancellations, group insurance, ordinary, agent's selling needs. Brought out reports and studies that I had made of the markets to be reached. A gleam.

Then I began to rebuild the campaign in terms of these. Conservative nighttime radio drama, with carefully planned national magazine follow-up advertisements. Analyzed every item in the budget. Cut out dollars. Even chopped off nickels. It worked.

Spotted the client's trouble. He feared that the radio listening audience was declining. Yet he also feared that last year's TV fiasco would repeat itself if he went back into television. Rallied my forces and proved conclusively that, for his purposes, more



years of good radio drama would be in order, and would be a major sales producer. Repeated my theory on radio as a brand new sales medium when used in terms of newly acquired knowledge. Read the client the copy. Alive and on fire. (I think the copywriter's a genius, but he probably needs physical diversion. He ought to build something . . . maybe a house . . . or a driveway. . . . Something, but cut out the martinis.) Meeting ended about six. Taking them all for cocktails. And cocktails we need. . . . Never did call home, though.

7:15. Now it's over . . . or should I say now it begins. New campaign with crisp copy, cool layouts, and powerful ideas. A 39-week radio package show with magazine follow-ups, ready for production. Got to check those black-and-whites first thing in the morning. Ed had a good suggestion about toning down the sales line right after the station break. I wonder if I told Sally about cutting 10 instead of six scripts. . . . Scarsdale. . . . Ahh. . . Good feeling to have made a sale . . . and to have a clairvoyant wife who somehow always knows what train you're going to be on. ★ ★ ★

## DO VIEWERS REMEMBER?

(Continued from page 33)

pled" list nearly always showed up strongly in the "remembrance" lists.

In simple words, this means that an advertiser's commercial must have the factor of being "remembered" to be truly effective.

(For full listing details, see chart, p. 33.)

The secret of remembrance doesn't lie in commercial technique. Although the Advertest study makes no mention of it, the "gimmick" used by each of the leaders in the column of products "sampled" because of TV varies considerably. Lipton's Tea is TV-sold through the cracker-barrel, homespun charm of Arthur Godfrey, in what is otherwise a simple, straight-voice commercial. Ajax has a hard-selling straight message behind demonstrations of product use. Tide uses various tactics, the leading one being a bouncy jingle behind some expensive animated letters and wash-day garments.

What they *do* have in common is that their message—and this is confirmed by other studies of Starch.



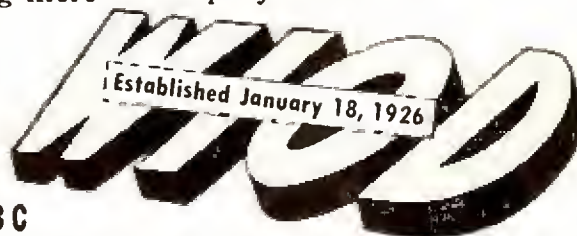
It's just plain good sense for you boys to ride along with our local boys. They're here on the spot checking results day by day...and, day after day, week after week, they're buying more

and more time on WIOD.

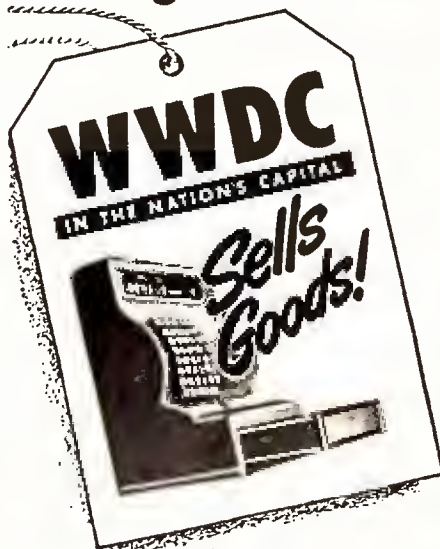
For the details about our Quarter of a Century of outstanding service to Southeastern Florida, call our Rep, The Bolling Company.



JAMES M. LeGATE, General Manager  
5,000 WATTS • 610 KC • NBC



**WWDC 2<sup>nd</sup>  
AGAIN**  
in total share of  
Washington audience\*



Ask your John Blair man for  
the whole WWDC story

\* Pulse: May-August, 1951; 6 A. M. to Midnight

**HERE'S THE  
REAL TRUTH  
ABOUT  
DES MOINES**

Highest Hoopers  
morning, afternoon,  
and evening . . .  
for months and months

CBS—Represented by the Katz Agency.







# COVER OHIO'S CHIEF MARKET

with  
**CLEVELAND'S**  
*Chief*  
**STATION**


Top talent, vigorous sales promotion, plus Greater Cleveland's strongest signal make WJW your best buy. Get facts, availabilities NOW.

# WJW

5000 W.  
WJW BUILDING

BASIC ABC  
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H.R. REPRESENTATIVES, INC.



## There's More SELL on WRNL

•  
RICHMOND  
VIRGINIA  
910 kc - 5 kw  
ABC  
AFFILIATE

•  
National  
Representatives  
EDWARD  
PETRY  
& CO., INC.

## → Sponsor

is the logical gift for all your friends in radio and television advertising...

► Inquire today about the special low-cost Christmas gift subscription rates...

## Sponsor ←

The USE magazine of radio and television advertising...

510 Madison Ave.  
New York 22

Schwerin, et al.—is simple and believable, and is socked across in a way that sticks.

2. TV commercials are not necessarily most effective in motivating purchases or samplings when they are merely "well-liked" or "disliked."

With reference to the Philip Morris man's anecdote, the competitive cigarette's bouncy little jingles have put them up from a low place in a similar 1950 Advertest study to a very high spot among "Best Liked" commercials in the 1951 Advertest report. If all it took was being liked, the P-M competitor should head the "sampled" list. It doesn't. Not only that, it doesn't even appear on the "sampled" list in the top ten.

Philip Morris, on the other hand, is nowhere to be found on the "Best Liked" list. Instead, it is at the top of the list of those that are actively disliked. Yet, even other firms in the tobacco industry admit privately that Philip Morris's "Nose Test" commercials have boosted P-M's sales, and are cutting into theirs. What pays off for Philip Morris is that their commercials—even though disliked because of their straight "sell" copy—are remembered well.

Actually, only one advertiser in the upper ten of Advertest's 1951 "Best Liked" list—and that one eighth-place Ajax—makes an appearance at all on the list of products "sampled" because of video selling. A good many people, at the same time, don't like the Ajax commercials. But, like Philip Morris', Ajax's commercials remain in the subconscious mind of housewives, later prompt them to try the products. This is what has boosted Ajax, SPONSOR feels, into the second place in the "sampled" listings.

3. The favorite type of commercial is "live action." In method, singing or dancing commercials lead by a fairly sizable margin.

Some clue at least as to how an advertiser can best grasp a TV viewer's attention is offered in Advertest's investigations into the likes and dislikes as to type and method of commercial.

Live action leads by a slim margin (45.2% against 44.5%) over cartoon commercials. Together, they make up nearly 90% of the preferences. Films (considered apart from cartoons) and slides do not rate at all, by comparison. Actually, film inserts in live commercials are—as far as most viewers are



concerned—usually not spotted, and pass for “live” action, if they’re good.

Singing or dancing commercials, either live or cartoon, seemed to be the preferred method by over half (55.5%) of the respondents. Most viewers, in their choice of a method of product presentation, gave the nod to “showing the product being used” (38.5%), “showing product being made” (24.5%) and “telling what product does” (20.6%).

(See chart, p. 33, for full listings.)

4. *The public's general attitude toward TV commercials is improving. Most think they're better, as compared to six months ago. Only 7.5% think they're worse.*

In the general evaluation of TV commercials conducted in the Advertest study, nearly half (47.6%) of the respondents reacted favorably to commercials. About one in ten (10.3%) felt that they were “Very Good.” On the other end of the scale, about a third (32.0%) of the panel reacted unfavorably to commercials. Here, about one in ten panel members said that commercials contained “too much advertising.” Some 20.4% of the panel were noncommittal about the whole thing.

## A value . . . **PLUS** in “BRUSH CREEK FOLLIES”



with  
**HIRAM  
HIGSBY**  
on  
**KMBC  
KFRM**

**PLUS ONE**—“Brush Creek Follies” is in its fourteenth successful season!

**PLUS TWO**—Playing again to a live audience from the stage of the huge new KMBC studio playhouse!

**PLUS THREE**—A great new arrangement on commercials for advertisers!

**PLUS FOUR**—An outstanding new promotion and merchandising plan!

**PLUS A DOZEN**—Write, wire or phone KMBC-KFRM or your nearest Free and Peters colonel!

**KMBC**  
of Kansas City

**KFRM**  
for Rural Kansas

••• 6th oldest CBS Affiliate •••

The Advertest panel also gave a boost to TV commercials in the matter of self-improvement. About half (54.3%) agreed that TV commercials “had improved” in the past six months, and listed as their chief reasons “Better means of presentation” and “Not as long,” by 13.0% and 10.3% respectively.

That TV commercials were “the same as six months ago” in terms of improvement was the decision of 37.7% of the panel. However, only 7.5% of the panel stated that TV commercials are “worse.” The chief complaint was that TV commercials “continue to get longer,” but this was a minority gripe voiced by only 3.3% of the total panel.

Summed up, the Advertest opinion study gave a pretty good conduct mark to TV commercials. Reaction was definitely greater “for” commercials than “against,” showing that the techniques are getting better or more subtle.

5. *Most viewers feel commercials are longer than they actually are and would like them shortened. The lengths viewers want are very close to what the NARTB and “official” net-station lengths are supposed to be.*

What the viewers felt regarding lengths of commercials is something else again. Here, commercials did not make out well at all. Respondents were asked how long they felt commercials now were, and how long they ought to be, for 15-minute, half-hour and one-hour shows.

Averaged-out, the viewers’ responses showed that they thought commercials should be *decreased* by about 40%.

Many admen, of course, will argue that the public has always felt commercials are too long. This argument is supported by the fact that TV commercials on network and local shows which conform to NARTB standards of commercial length are usually inside the “should be” lengths cited by the Advertest panel.

However, a SPONSOR editor checked all of the New York TV stations regarding commercial lengths in network and local shows, and found out that about one show in four runs over its allowable commercial length by anywhere from 20% to 100%, depending on the advertiser, station, and how “marginal” the hour.

Here, for TV admen who wonder how the public views their commercials, are the Advertest respondents’



**TOPS**  
IN  
PUBLIC  
SERVICE

Star disc-  
jockey Paul  
Berlin ab-  
tained 1,760

donations for the Southwest Blood Bank on his recent broadcast marathon. Starting midnight October 4, Paul was on the air continuously for 18 hours and 16 minutes, emceeing all regularly scheduled broadcasts, spinning records, and urging the public to give blood.

KNUZ, now as in the past, leads in public service promotion in Houston.

**TOPS**  
IN  
HOOVER

These  
programs  
are now  
available:

### “WEST’S BEST”

Featuring Tall & Thinly Al  
McKinley 1:15 - 1:30 p.m.  
Monday through Friday.

\*Tied for No. 1 Hooper in Market

### “SPINNER SANCTUM”

Featuring Walt (Joe) Colvin  
3:30 - 3:45 p.m. Monday  
through Friday.

\*No. 2 Hooper in Market

\*August, 1951 Hooper.

For information call  
**FORJOE**  
National Representative  
or **DAVE MORRIS**  
General Manager  
at KEystone 2581



P. O. BOX 2135  
TWX HO 414  
HOUSTON, TEXAS



evaluation of commercial lengths:

A. In 15-minute shows, respondents felt the commercials average 3.65 minutes long; should be cut to 2.04 minutes.

B. In half-hour shows, respondents said commercials averaged 6.61 minutes in length; should be trimmed to 3.94.

C. In a one-hour show, the respondents felt that commercials were running around 11.34 minutes; should be cut to 7.10 minutes.

It's interesting to note that the accepted NARTB lengths for these three classifications, plus those admitted to by New York TV stations, are: (A) about 3.0 minutes in 15-minute shows; (B) between 3.0 and 4.5 minutes in half-hour shows; and (C) from 6.0 to 7.0, except late-night film shows which can stretch to as much as 11.0 minutes, in one-hour shows.

Weigh one against the other, and the answer is fairly clear. The public would probably be a lot happier about the lengths of TV commercials if they were held rigidly to their allowable limits. Advertisers who regularly "run over" are flirting with adverse public opinion.

6. *The over-all viewpoint, as seen by SPONSOR:*

Fitted into its place in TV's short and booming history, the 1951 Advertest study of TV commercials is more of a useful extension of existing research than a completely new set of findings.

It does mesh with such findings as those of the Super-Hofstra study, which showed that well-liked commercials do about twice as well as disliked or neutral ones.

However, the Advertest study makes quite clear that those "well-liked" commercials that pay off in sales have something more than mere charm. They also make a deep memory impression, and finding an attention-getting, penetrating TV commercial formula then becomes the TV advertiser's greatest Mecca.

The Advertest study also gives, in effect, a rap over the knuckles to advertisers who deliberately air commercials longer than their allowable length in the hope that they are thus more effective. The selling job, apparently, can be done in the proper time—if it's done well. ★ ★ ★

*(Facts indicating that the same is true of radio commercials appear this issue in the article starting on page 40.)*

## NETWORK REBIRTH

*(Continued from page 38)*

CBS does on a basis of rebuttal to the NBC plan obscure this basic fact: every move CBS makes over the next few months grows out of its long-range need for adjustment, not out of mere counter-punching.

At the time you read this, CBS may be ready to announce its own change in network structure, allowing advertisers to buy a hand-picked network, within certain dollar-volume limits. Probably, the limits will be lower than those imposed by NBC, based on CBS' confidence that it has top radio listenership and thus will suffer few revenue losses even though advertisers have the opportunity to drop stations. The reasoning, probably, is that many more sponsors will elect to retain their

present network lineup on CBS than will cut down.

As far as rate structures at individual stations are concerned, CBS has indicated strongly that it will not make any changes like those contained in the NBC reorganization plan. It bases its position on the fact that BMB data needed to evaluate station circulation is out of date. In pointing this out, CBS Radio President Howard S. Meighan noted that a new BMB-type study will soon be underway, and indicated that CBS will not reevaluate rates of its affiliates until this new data is available. (For story on the new BMB-type study, see story on page 39.)

While NBC and CBS demonstrate by periodic announcements that they are changing to meet the times, similar changes, but on a lesser scale, occur at MBS and ABC. MBS and ABC planners believe they do not need to change as radically as the two leaders because they are already set up along highly flexible lines. But it would be a mistake to regard them as static.

MBS spokesmen point out, for example, that while NBC and CBS are changing in the direction of the kind of flexibility which has always characterized the MBS operation. Mutual is itself moving to acquire some of the valuable attributes of the top nets. Its recently concluded \$2,500,000 deal with MGM for new programs starring Hollywood top names gives MBS attractions on a comparable basis to those of NBC-CBS. And the recent financial realignment engineered by the network's chairman of the board, Tom O'Neil, gives MBS more financial and station cohesion than it has ever had.

ABC, though it has been set up for years to allow sponsors their own choice of stations, on a dollar-volume basis, is mulling additional flexibility changes. These will probably take the

**Only One Station gives you**



**in Mid-America**



**KCMO**  
50,000 WATTS  
125 E. 31st St. • Kansas City, Mo.  
or THE KATZ AGENCY

KCMO reaches eleven radio homes for every ten reached by the next closest Kansas City station. That's a bonus that adds up. Get proof—get the facts on Mid-America radio coverage from the Conlan "Study of Listening Habits" in the Mid-America area. Parts 1 and 2 of the 3-part continuing study are ready. Write on your letterhead to

**TWO  
are better than  
ONE**

**KLIX IS KLINKIN'**

**with ABC and MUTUAL**

**Ask AVERY-KNODEL**



form of expanded rotating sponsorship plans.

Out of this welter of seemingly isolated developments will come that heralded network of the future. Sponsors who value the sales power of their network radio shows can help ease the birth pangs by not jumping to hasty conclusions about the so-called weakness of network radio in a TV era. Rather, network executives urge that they regard the radio medium separate from the television medium as designed to do its own job. That's what all the evolution is about—to help network radio stand on its own feet in the days to come. ★ ★ ★

## SPORTS SPONSORSHIP

(Continued from page 38)

talk to and in which sport. TV, for example, has brought a new boom to gate receipts of wrestling matches. Thus far this year, according to the *Wall Street Journal*, about 12,000,000 spectators in the U. S. have paid \$15,000,000 to see professional grunt-and-groaners from the ringside. That's a 9 1/4% rise in attendance, an 11 1/4% gain in gate receipts over a year ago. Compared with 1946, the zoom in attendance amounts to 164%, the gate receipts gain to 180%. Wrestling promoters agree TV drew in the new fans.

In hockey, however, TV seems responsible for causing the big-league sport to skate on thin financial ice. Hockey attendance in American cities, according to the *Wall Street Journal*, is down an average of 15% to 20% from what it was in the 1947-48 season. Last year, slightly over 2,000,000 fans spun the turnstiles to the tune of \$4,000,000, compared to 3,000,000 attending arenas the season before. In Canada, on the other hand, which has no TV, hockey arenas are flourishing. Indeed, scalpers can still pick up 100% profit on re-sale of tickets.

Maurice Podoloff of the American Hockey League says flatly: "TV keeps the fans in their homes." But Gen.

John Reed Kilpatrick, president of Madison Square Garden, appends: "TV itself is good for hockey, in that it brings the sport into contact with potential fans. Yet it's still too early to say whether new fans actually are attending games, as result of first seeing them on TV."

Now concluding is an experiment designed to gauge TV's effect on amateur football game attendance. This is the test by the 300 colleges comprising the National Collegiate Athletic Association. Last summer, NCAA announced that Westinghouse Electric Corp. would exclusively televise its games over NBC in 52 areas. Gimmick was to "black out" each area on three non-consecutive Saturdays. Thus, Chicago University's National Opinion Research Center could survey the effects of home-viewing on stadium attendance.

Despite a storm of protests from school-tie fans, bellyaching about the TV "blackouts," NCAA has grimly gone ahead. Results of the study will be ready by January, and NCAA's 300 colleges will check closely before formulating their 1952 TV policies. The only one really happy with the plan is Westinghouse's Pittsburgh Consumer General Manager Jack McKibben who told SPONSOR: "We can definitely attribute big boosts in sales to the football games we've made available to the viewing public. Dealers report consumers say they want the refrigerator Betty Furness demonstrated on TV last Saturday." ★ ★ ★

## 510 MADISON

(Continued from page 10)

in selling their various products over the air."

I noticed in their 1951 List of Mail Order Radio Stations that they list WIP as one of these stations. Following are excerpts from a letter I sent this organization:

"... WIP has never accepted a PI or percentage-of-sales deal of any kind. Any mail order business that we have taken has been at regular card rate. Please correct the list immediately omitting WIP since we take no percentage deals for mail order or for any other type of business."

I further stated, "If your list is as inaccurate for other stations as it is for WIP, it is worthless."

I think you will be doing a service to all concerned if you publish this letter so that other stations, agencies, and sponsors may be warned.


BENEDICT GIMBEL, JR., Pres.  
WIP, Philadelphia

## RED FEATHER

Thank you so much for using the Red Feather photo and our "roundup" of sponsors in your Roundup department in the 5 November issue.

The United Red Feather campaigns could never begin to pay for the wonderful support they receive from the radio and TV industry but recognition in SPONSOR means a great deal and is truly appreciated.

MARY K. DABNEY  
United Red Feather Campaigns, N. Y.



**Mister PLUS**

*Mister MacPLUS, in kilts of plaid,  
Can pipe one ballad clear:  
"Let ithers take the high road, lad,  
Ye'll profit r-r-richer here!"*

*For canny THRIFT, it's MBS!  
Here, by the MacPLUS Plan,  
A client can get more for less;  
Canny? You bet he can!*

—the difference is **MUTUAL!**

++++++ FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N. Y. ++++++

**RIGHT** the first time! TV  
film spots by **TELEFILM Inc.**  
Hollywood (28) Calif. since 1938





### Where are radio nets heading?

Said one NBC radio station manager:

"I don't understand why a radio network stays in business these days. I wouldn't take the beating they're taking. What do they get out of it?"

What he had reference to was the economics of network radio, which was unfavorable even in good days and is plain blotto now.

We're sure that the same thought has creased the brow of more than one network chief and but for the blessing of highly profitable by-products such as owned-and-operated stations, rep firms and other useful appendages depending on network programing and prestige might have found permanent lodging.

But the solution to a stable radio network operation is a profitable operation. It neither serves the national advertiser nor the industry to deal with bargain basement entities.

The men who run the networks know this, and after some months and years

of floundering are beginning to feel their way out. Fortunately, the networks boast excellent leaders who are fast emerging from the confusion-era hastened by the TV avalanche. From now on you can look for a new idea almost every week. This is part of the evolution process and in the present era is completely natural and normal.

The problem of moulding the network of the future is not easy. It calls for a high degree of soothsaying, a higher degree of good fortune, and an equally high degree of courage and patience. The NBC and CBS moves that currently command the spotlight include all these ingredients.

We hope that the advertiser will look on the many moves as radio's new trial and error era; as radio's effort to make a profitable medium for the advertiser into a profitable medium for the network.

The early moves are encouraging. They show a common-sense approach to radio basics previously lacking; they show imagination. Although we disagree with much that is being done, as do many stations and advertisers, our advice to the sponsor is this: the networks are trying. What they are trying to build is important to you. The understanding and encouragement that you show them today will result in a bigger and better advertising vehicle for you tomorrow.

### Better facts on radio

Some of the confusion about radio as an advertising medium was dispelled last week when NBC and CBS jointly released a long awaited analysis of today's radio listener (who he is, where he listens, how many hours he listens).

Financed by the two networks, it was the work of American Research Bureau, Washington, D. C., and utilized the Diary technique.

The ANA, which in at least one of its reports on radio listening in TV homes concluded that a TV home must be eliminated as a unit of radio listening, must be adjusting its thinking on the basis of the findings. Here are a few:

77% of radio listening in TV homes is done on "secondary" sets. These are the sets that A. C. Nielsen frequently fails to measure with his Audimeter system.

46% of TV families have 3 or more radios, while 35% of radio-only families have 3 or more radios. The conclusion is that more "secondary" set listening goes on in TV homes than in non-TV homes. The Nielsen national radio survey does not measure homes with 3 or more radios.

In its NBC-CBS study, American Research Bureau, which is retained by many of the nation's top advertisers, concentrated on the individual listener. James Seiler, head of ARB, states that the individual listener is the key to today's radio listening picture, that you've got to follow him around all day (and night) to get the full listening picture. His Diary technique, he says, does the trick.

While we don't intend to argue the merits of the Diary technique versus personal interview, telephone coincidental, or electronic we're convinced that measurement of individual listening makes sense. Measurement of the home as a unit of listening is passe. We saw this four years ago and said so. We say so more than ever today.

## Applause

Well done!

**McCann-Erickson:** your International Advertising Conference, designed to tell your people throughout the world as well as your New York department heads more about McCann-Erickson and good advertising, is a model of its kind. We're impressed with the planning, work, and money that's going into the 3-day mid-December gathering at the Waldorf. We'd particularly like to see your presentation on radio and television. We hope you'll let us see it.

**Joe McConnell:** your leadership of the radio/TV section of Brotherhood Week is certain to reap the greatest harvest of good will in the history of the National Conference of Christians and Jews. That's guaranteed by the importance of the men who have agreed to serve on your committee.

**Zenith:** your FM audience survey linked to your national spot campaign on hearing aids will point out facts that every national advertiser should know about FM. Some areas place great im-

portance on FM; some markets have a degree of FM listening that offers excellent advertising opportunities. We'd like to see the completed survey.

**WJR:** There's a good chance that "Wherever you go—there's radio" may shortly become a national hit tune. If so, you have only yourself to blame. Your promotion of this sprightly tune, sung in folk music style by Pete and Joe, is a radio classic. The whole industry should give you a vote of thanks.





**A** leopard  
*doesn't* change  
its spots...

*but smart time buyers do!*

When an independent station like WNHC goes NBC and delivers an important market like New Haven\* then it's time for many a time buyer to reconsider his budget allocations for this major market of Southern New England.

WNHC-NBC assures the edge in listenership. Aggressive merchandising—loyal friendships among retailers, distributors—a proven ability to sell in this New England community—adds to the attractiveness of the WNHC-NBC combine . . . and makes it one that will be used more and more in the future to "deliver New Haven."

*New Haven's families earn an average of \$5,426, spend more than \$48,000,000 on food, better than \$221,000,000 in retail stores, over \$6,000,000 in drug stores.*

**WNHC** *is* **NBC**  
AM **NBC** FM *new haven*

*represented by the Katz Agency*



29

## ADVERTISERS

*Renewing Continuously  
for 10 years prove*

**WTAG**

*Leadership*



**M** **MEASURING** leadership in terms of renewed contracts, WTAG carries the counts of 29 advertisers who have been on WTAG continuously for 10 years or more.

In that decade and during the previous fifteen years of its history, WTAG captured and has held the number one spot among Worcester radio stations. For those 25 years, WTAG has been under the same ownership and management, successfully devoting every effort to the kind of programming which would build and win the audience of the major Central New England Market.

Let Raymer keep you up to date on WTAG's leadership as shown by Pulse, Hooper and BMB.

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